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Amateur Photographer For everyone who loves photography

Great ideas combined



Damien Demolder
Editor

I suppose it's because smaller camera manufacturers have to work a little harder to gain attention that

they seem to come up with all the new features these days. As Angela Nicholson says in her test of the Canon EOS 500D and the Olympus E-30 on page 45, it is companies such as Olympus that have brought us Live View, sensor cleaning and flip-out screens in DSLRs. This week we see more new developments, but from Pentax. We've seen in-camera levels and moving sensors before, but this time the two functions are combined to produce a camera that effectively levels itself. It seems revolutionary, and it will certainly be useful, but it's hardly the first self-levelling device invented.

It's been six years since the invention of the shiftable camera sensor and the in-camera orientation sensor was patented in 1995, but only now have they come together. When Konica Minolta first showed me the Dimage A1, I suggested they might use their moving sensor to create tilt-and-shift movements in normal lenses. Combining APS-C sensors with full-frame lenses allows plenty of covering circle, and cuts out the excessive cost of specialist optics. It would be useful not only for architecture, but also as a creative tool for portraiture, landscape and still life.

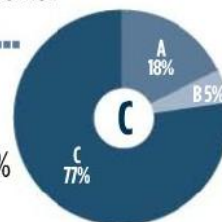
Our question of the week

In AP 6 June we asked...

What do you prefer in the top of your landscape frame?

You answered...

A Deep blue sky 18%
B Overcast sky 5%
C Dramatic clouds 77%



This week we ask...

Would you like to see more moving sensor features in DSLR cameras?

A Yes B No C Don't care

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Find out why shooting great white sharks is no longer the sole preserve of professional wildlife photographers

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Amateur
Photographer
First look



DSLR to offer an in-camera high dynamic range (HDR) option that combines three shots to make one composite image. The K-7 also makes Pentax only the third manufacturer to produce a DSLR with video technology.

Within a few minutes of getting my hands on the pre-production model, I had it switched to the HDR mode. I discovered that it sets the camera to fire off three shots automatically in quick succession before merging them into one image. This means that the camera must be stationary, preferably supported on a tripod, to avoid ghosting of image elements. The HDR mode is only available when the camera is set to record JPEG files and processing can take several seconds.

It would be unfair to draw too many conclusions from the results produced by a pre-production camera, but it is obvious that Pentax intends the HDR mode to go beyond the more subtle effects of the highlight and shadow correction options found under the D-Range settings in the first menu screen. The results resemble the unusually flat images created using HDR software post-capture.

Pentax K-7

Key features

- 14.6 million effective pixels
- Self-levelling sensor
- Built-in HDR mode
- 3in, 920,000-dot LCD screen
- 720p HD video
- List price £1,199.99 (body only)



After being handed a pre-production K-7, **Angela Nicholson** gives her thoughts on Pentax's first DSLR camera to enter the highly competitive 'prosumer' market

ABOUT 16 months ago, Toshiaki Iue, Pentax's vice-president of marketing and sales, told me that Pentax was in the throes of deciding how to proceed. Should it introduce a digital medium-format camera and enter a fairly open marketplace, or should it raise its game to take on the might of Canon and Nikon with its DSLRs? Well, it seems the company has decided to do both. At the PMA trade show in Las Vegas, USA, earlier this year, AP got exclusive confirmation that Pentax would be launching a medium-format camera and a model to interest K20D users.

With the new K-7, Pentax plans to take on the market leaders at a higher level than it

has with any previous DSLR. What's more, according to Pentax UK's Marilyn Dixon, it will be doing so without any assistance from R&D partner Samsung. The Pentax K-7 is reportedly a Pentax-only project.

Novel features

It's clear that Pentax has given the K-7 a great deal of thought. As well as having 14.6 million pixels – keeping it in line the 15-million-pixel Canon EOS 50D and 12-million-pixel Nikon D300 – and four-channel read-out for faster image processing, the K-7 has an extensive feature set that contains many novel elements. For example, in addition to increasingly common options like automatic distortion and lateral chromatic aberration correction (with DA- and DFA-series lenses), and a multiple exposure mode, the K-7 is the first

Build

Although it has a magnesium-alloy body shell and 77 seals to keep water and dust at bay, the K-7 is quite compact and lightweight for its class. According to Pentax, it is 33% smaller than the Nikon D300 and 22% lighter. When combined with the new smc Pentax-DA 18-55mm f/3.5-5.6AL WR kit lens (which is also weather sealed), the K-7 looks and feels nicely balanced. The wide rubberised grips on the zoom and focus rings of this lens also contribute to an all-round impression of ruggedness.

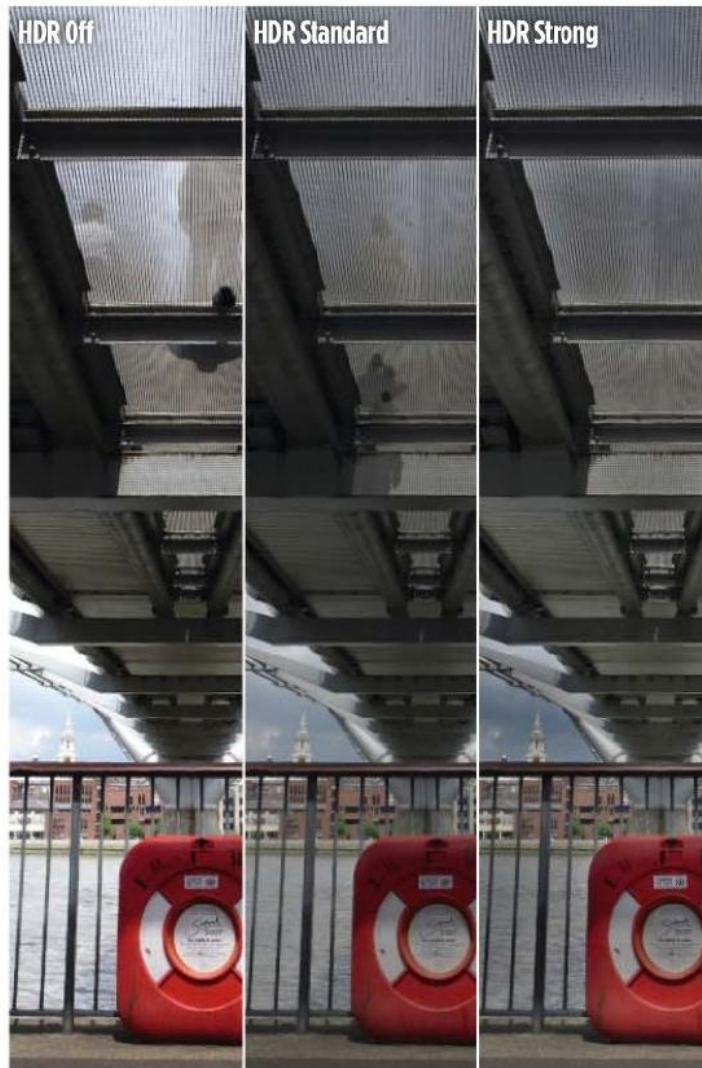
Pentax is hoping the K-7 will be the camera of choice for outdoor types who need a smaller, lighter camera that can withstand the elements. These users will appreciate features such as the built-in level that helps them keep the horizon straight no matter where they are shooting from. As someone who struggles to keep horizons straight, I was pleased to find that the level is displayed on both the LCD screen when the K-7 is operating in Live View mode and in the viewfinder, and it works whether the camera is in the upright or landscape orientation. A downside of activating the electronic level (via shooting menu 3) is that it uses the exposure level display in the viewfinder. Consequently, the only way to compare the manually selected settings against the exposure meter's recommendation is to take your eye away from the viewfinder and look at the information display on the LCD screen.

Those who shoot using the K-7's Live View technology have an alternative method of levelling their images as the new generation Shake Reduction (SR) mechanism has been configured to allow the sensor to be shifted fractionally by the user. This can be used to make minute adjustments to the composition by shifting the sensor in the vertical or horizontal plane, or the sensor can be rotated to correct the slope of the horizon. The electronic level and sensor rotation features are both great additions, and I found them easy to use with the camera on a tripod. At first I thought they were an unusual combination as using one could undermine the other, but then I discovered the K-7's automatic horizon levelling setting. This sets the camera to use the information from the electronic level to detect when the camera is off kilter and rotate the sensor by up to 2° to correct any sloping horizons automatically. Now that's clever thinking.

Performance

Pentax's UK representatives were unable to say what aspects will be addressed by the final firmware upgrade that will make my pre-production K-7 a fully market-ready camera, so I cannot forecast what will change. However, it seems that the K-7's new 77-segment multi-pattern metering system, which analyses the image's composition and format, plus the subject's distance, is quite differently calibrated to the K20D's.

The images above show the dramatic effects that are possible with the K-7's HDR mode set to its Standard and Strong settings. The sky has been darkened while the shadows are brightened



Pentax is hoping the K-7 will be the camera of choice for outdoor types who need a smaller, lighter model

I found the K-7 to be less prone to underexposure than the K20D. I have several images of scenes that I would expect the K20D to underexpose that have been correctly exposed by the K-7, and some even have a burned-out bright sky. We will look at this more closely when we test the full-production model.

Another area that appears improved with the K-7 is the autofocus system. The familiar whirring sound of the mechanism is still present with the new kit lens, but I found the K-7's new SAFOX VIII+ wide-frame autofocus system with 11 sensor points (nine as the cross-type) a little more responsive than the K20D's SAFOX VIII system. Whether this, combined with the K-7's higher continuous shooting rate of 5.2fps, will make the K-7 more suited to sports photography has yet to be seen.

A criticism levelled at the Pentax K20D is that its Live View system is poorly executed and the magnified view is of such low quality that it is useless for assisting manual focus. I am happy to report that the K-7's Live View system is in line with that offered by other manufacturers. The contrast-detection system is respectable, but like others, it is slow and not suitable for use with moving subjects. More importantly for most enthusiast photographers, the 3in, 920,000-dot LCD screen provides a clear view of the subject in all but the brightest conditions. The 10x magnified view is also nice and clear, with plenty of detail, so precise manual focusing is possible. My first impressions of the K-7's video capability are also good. Movement is smooth thanks to the 30fps frame rate, there's plenty of detail, and an external mic socket means that hand and lens movements don't have to be recorded.

I am impressed by the Pentax K-7: it combines a number of genuinely useful features with a rugged little camera body, and if the new CMOS sensor and PRIME II imaging engine help it produce even better image quality than the K20D, it could be a very successful model. I am looking forward to seeing what this camera can do once the final firmware is released around the middle of this month. **AP**

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Home Office latest, page 8

Studio shut-down sparks storm | Chairman quits for new venture

Disabled photographers in society bust-up

THE former head of the Disabled Photographers' Society (DPS) plans to set up a breakaway organisation following a row sparked by the controversial closure of its photographic studio.

The society shut down the studio, which is based in Bristol, telling AP that it cost £6,000 a year to run but was used by a 'disproportionately small' number of its 500 members.

The move led to the departure of then chairman Shirley Britton, who had campaigned to keep the studio open.

Acting chairman Tom Molloy said the studio brought in just £1,000 a year, a situation he described as unsustainable and one that put the 'future of the society in jeopardy'.

'In the current financial climate, like all charities we are suffering. The studio was not financially viable... It would have made us bankrupt,' said Molloy, who claims that only around 15 members used it.

'If we didn't close the studio we would have had to curtail all our other activities,' he added.

Since leaving the society Britton claims that she has received emails from 25 DPS members who also plan to leave. 'It [the studio] was never supposed to be an income generator. It was supposed to be a fundraiser,' she told us.

The society was formed in 1968. Its first members were three ex-servicemen



who had an interest in photography but, owing to their disabilities, were unable to use conventional cameras.

Britton insists that the charity has a healthy bank balance boosted from donations of £1,000 from Tesco and £970 from Leica when the studio was set up two years ago.

She added that, because the studio was also open to outside users, it brought in additional cash donations, plus equipment from camera clubs worth £2,500.

Commenting on the closure she told

us: 'It was quick and very painful. But if we'd sat around the table I am sure we could have sorted this out.'

Britton is setting up a separate organisation, called Photographers with Disabilities, and is in the process of registering a website.

She hopes to raise £15,000 to set up a separate studio within the same building, at the Vassall Centre in Fishponds, raising funds by staging local photographic events and nationally via a new website.

Betty Billingham, who resigned as editor of the society's in-house magazine, told us: 'Shirley has done more for the society than anyone else I know and has not only made membership grow but also brought in, through her efforts, a lot of money and publicity for the society. Shirley had hoped that, given a bit more time, this studio would have been the forerunner of others in different parts of the country where volunteers to run it could be found.'

Molloy said that the DPS focuses on adapting camera equipment for use by disabled people and claimed 'the studio was an 'added bonus' to the society's activities.

Meanwhile, the DPS is now consulting lawyers following comments about the society, which it claims may be libellous, made on external internet forums following its decision to close the studio.

SNAP SHOT

DSLR revival

Canon has revived plans to build a new factory in Japan with reports that sales of DSLR cameras are one of the 'few bright spots in the technology sector'. Canon's shares rose 1.6% after the news. The company said it had decided to go ahead with plans to build the Nagasaki Canon Inc plant seven months after the project was postponed in the wake of the global economic downturn. It will start production of DSLRs next spring, predicting 'steady growth' in this sector. The factory is set to roll out 4m cameras, including compacts.

Unseen Hitler

Previously unpublished photos of Adolf Hitler, taken by the Nazi leader's personal photographer, have been revealed on an online gallery. The colour pictures, captured by Hugo Jaeger between 1936 and 1945, are on display at LIFE.com. Jaeger was granted unprecedented access to the Führer at public events and during more private moments. The images were released to coincide with the 65th anniversary of D-Day.

UK winners

Four UK photographers have won honours in the wildlife category of the 3rd Annual Photography Masters Cup Nominee Award. John Harrison, Angelika Ciesniarska, Dave Southwood and Terry Wall were among the international winners. The best images from the contest are on show at www.photomasterscup.com.

Police reject FOI stats request

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THE Metropolitan Police has rejected AP's request for information about the number of people it stops under anti-terrorism laws after being seen taking photographs.

The magazine had sought figures on the number of people stopped under Section 44 of the Terrorism Act, specifically relating to photography.

The request, made under the Freedom of Information (FOI) Act, followed well-documented concerns that officers routinely abuse powers handed to them under the legislation.

However, it seems such information is not recorded on the Met's database.

In a letter to AP, the Metropolitan Police Service (MPS) said: 'This is to inform you that it will not be possible to respond to your request within the cost threshold. This would require the MPS to search every search/arrest record to identify cases containing the information you require.'

'With an average of 42,000 stops per month in

2008, and with each search taking between one and two minutes, we estimate the cost of complying with this request would exceed the appropriate limit.'

The Met states that the appropriate cost limit is £450. 'This represents the estimated cost of one person spending 18 hours [at a rate of £25 per hour] in determining whether the MPS holds the information and locating, retrieving and extracting the information.'

PhotoDiary

A week of photographic opportunity

WEDNESDAY

17 JUNE

EXHIBITION Snap! Competition entries on show taken by, or featuring, someone with a learning disability, until 28 June at Proud Camden, London NW1 8AH. Tel: 0207 482 3876. **DON'T MISS** Royal Ascot, until 20 June at Ascot Racecourse, Ascot, Berkshire SL5 7JX. Tel: 0870 727 1234. Visit www.ascot.co.uk.

© CHRISTOPHER WHEED

THURSDAY

18 JUNE

EXHIBITION Fame, Fashion and Fast Cars, includes eight 'unseen' photographs captured by Lord Lichfield, until 29 October at Shugborough, near Stafford ST17 0XB. Tel: 01889 881 388. Visit www.shugborough.org.uk. **EXHIBITION** The Last Iceberg by Camille Seaman, until 3 July at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

FRIDAY

19 JUNE

EXHIBITION Art in the Wild by Roger Hooper, until 28 June at Oxo Gallery, London SE1 9PH. Tel: 0207 021 1686. Visit www.coirstreet.org. **DON'T MISS** City of London Festival. Tel: 0845 120 7502. Visit www.colf.org.

SATURDAY

20 JUNE

EXHIBITION Don McCullin: In England, until 27 September at the National Media Museum (Gallery Two), Bradford, West Yorkshire BD1 1NQ. Tel: 0870 7010 200. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** The Philip Townsend Archive, until 12 July at The Photographers' Lounge, Swanage, Dorset. Tel: 01929 424 414. Visit www.photographerslounge.co.uk.



© DON MCCULLIN

SUNDAY

21 JUNE

DON'T MISS British Grand Prix at Silverstone, Northants. Tel: 08704 588 300. Visit www.silverstone.co.uk. **EXHIBITION** The Last Things ('unseen' Ministry of Defence photos) by David Moore, until 5 September at Focus Gallery, Wolverhampton WV1 1DL. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk.

MONDAY

22 JUNE

DON'T MISS Wimbledon Tennis Championships at the All England Lawn Tennis Club, London SW19 5AE. Tel: 0208 971 2473. Visit www.wimbledon.org. **EXHIBITION** The Lost Art of the Picture Library, until 24 July at Northumbria University, Newcastle-upon-Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk/universitygallery/.

TUESDAY

23 JUNE

EXHIBITION Born in Bradford by Ian Beesley, until 2 August at Bradford 1 Gallery, West Yorkshire BD1 1SD. Tel: 01274 437 800. Visit www.bradfordmuseums.org. **EXHIBITION** Recollections by Philip Jones Griffiths, until 21 July at Bodelwyddan Castle, Denbighshire LL8 5YA. Tel: 01745 584 060. Visit www.bodelwyddan-castle.co.uk.

News

Monroe photo upstages naked Bruni

A 1953 portrait of Marilyn Monroe by Alfred Eisenstaedt sold at auction for more than €24,000, upstaging the much-publicised photograph of a naked Carla Bruni.

The Monroe photo (below right) more than doubled its pre-sale estimate of €10,000 at the Villa Grisebach Auction in Berlin.

The 25.4x20.3cm silver gelatin print raked in €24,395 (around £21,600).

Eisenstaedt, famed for his work on *LIFE* magazine, captured many famous subjects during his career, including John F Kennedy, Winston Churchill and Albert Einstein.

The award-winning photographer died in 1995.

The photograph of a nude Carla Bruni (above) sold for €13,090 (around £11,500).

The 1994 photo of the French president's wife – entitled 'Carla Bruni n Bed',



COURTESY VILLA GRISEBACH AUCTION

by photographer Pamela Hanson – was sold in the form of a gelatin silver print, one of ten that exist.

It had been expected to raise up to €3,500 (around £3,000), as part of an auction of modern and contemporary photographs.

This is not the first time a photograph of the French president's wife has attracted worldwide media attention.

Last year, a widely published photograph of



COURTESY VILLA GRISEBACH AUCTION

Nicolas Sarkozy's other half went under the hammer at Christie's in New York.

Police photo guidance delayed

AP RIGHTS WATCH
Committed to defending your photographic rights!

HOME Office guidance designed to ensure that police officers do not misuse anti-terrorism legislation when dealing with photographers has been delayed, AP has learned.

In March, counter-terrorism minister Vernon Coaker invited the magazine to help draft guidance relating to officers' use of Section 76 of the Counter-Terrorism

Act 2008, which came into force in February. The Home Office plans to distribute the guidance in the form of a circular to all police forces.

The new law makes a photograph of a police constable a potential crime if police deem it likely to be useful to a terrorist.

But a Home Office source said that a draft copy of the police circular has been delayed owing to a wider review linked to last month's announcement that police plan to scale back their use of routine stop-and-search powers

The move, by the Metropolitan Police's watchdog, followed a review of officers' use of Section 44 of the Terrorism Act amid widespread criticism from sections of the public.

However, the Home Office assured AP that it still plans to issue the Section 76 guidance, a draft copy of which will be sent to the magazine for comment ahead of its publication.

The source claimed the guidance would not be put in jeopardy by the recent resignation of Home Secretary Jacqui Smith.

Minister quizzed

In a separate move, counter-terrorism minister Vernon Coaker has spoken about the impact of Section 76 on the press. According to journalists' publication 'Press Gazette', he told a parliamentary committee looking into police treatment of photojournalists at the G20 protests: 'You can take pictures of police officers, you can take

pictures of uniformed personnel, there is nothing in law that says you can't do that.

'Frankly, you can see it every day outside parliament, people stood next to police officers, posing for photographs. So, you know, there is nothing in law that says that.'

He added: 'There are occasions when people are prevented from taking a photograph, and you kind

of think: why are you being prevented from taking a photograph in this way?

'We know the intent of the legislation was the prevention of taking photographs of military personnel or police officers in a way which was about how to prepare for terrorist acts and it certainly shouldn't be used for routine prevention of the taking of photos.'

SNAP SHOT

Assistants awards

The best images from the next generation of professional photographers are being sought by organisers of the AOP Assistant Awards 2009, which has opened for online entries. The contest is open to Assistant Members of the Association of Photographers (AOP). There are seven categories: Portrait, Life, Landscape, Interiors & Architecture, Fashion, Still Life and Project. Entries can be submitted to www.the-awards.com where there are more details of the competition. The closing date is 19 July 2009.

Kit prizes

Olympus camera gear worth £1,000 is up for grabs in this year's RSPCA Young Photographer of the Year Awards. Olympus DSLRs are among the prizes in this year's contest, which is open to people aged 18 and under. TV presenter Matt Baker and wildlife photographer Danny Green are among the judges. For details visit www.rspca.org.uk/ypa.

Monroe revealed

A gallery of never-before-seen images of Marilyn Monroe have appeared in an online gallery hosted by 'LIFE' magazine to mark what would have been her 83rd birthday. The 17 pictures were captured in 1950 by 'LIFE' magazine photographer Ed Clark at Griffith Park, Los Angeles, California. To view the images visit www.life.com.

Photo apology

The 'Independent' newspaper apologised after publishing a photo of a 12-year-old girl without parental consent, thereby breaching the press's code of conduct. The paper said it did not realise that consent had not been granted when it published a photo of Amy Whitehouse to accompany an article about swine flu on 30 April.

OBITUARY

Tribute to camera collector 'pioneer'

DAVID M Lawrence was a larger-than-life character and was well known in collecting circles from the early 1980s until the late 1990s.

He was an enthusiastic collector of spy and subminiature cameras, building up a world-class collection.

Classic Collection set the benchmark for those who followed in its wake with a high-quality central London location, displaying cameras to their best advantage and supported by a knowledgeable staff.

It had an international profile and a strong customer service ethos that ensured buyers making mail-order purchases could buy with confidence. Lawrence pioneered an international method of doing business that is now commonplace.

Before that he worked for

Jessops, running the firm's Finchley Road premises and then had charge of its southern division, based at New Oxford Street, and developing the second-hand side of the business.

By the mid-1980s he realised that, with the network of Jessops branches to act as collecting points, all vintage and collectable cameras could be channelled through one shop. Jessops Classic Photographica was established in 1988 with Lawrence running the business, making an immediate impact on the British collecting scene. It closed in 2006.

Spy cameras

Keen to break free from the restrictions of working for a large company, David used the money he raised through the sale of his spy camera collection to become his

own boss, opening Classic Collection in 1992.

Classic Collection attended camera fairs internationally and was particularly strong in Japan where the market for Leica cameras was booming.

Lawrence closed Classic Collection suddenly in 1998 as the market for collectible cameras declined. After a short break he returned to buying and selling through eBay as a hobby.

Collecting 'boom'

Lawrence knew what collectors would pay for particular cameras, especially at the top end of the market. He was good at building relationships with collectors around the world who would also source cameras for him.

He recognised that the Japanese were the driving force behind this growth and was astute enough to take advantage. He was quick at



COURTESY ANDREW HOFF

spotting a bargain at a fair or something that he knew he could place with a buyer or sell through the shop.

David set high standards for those who worked for him, but he was also a generous man and fun to be with.

Working with him at Christie's on the sale of his spy camera collection in 1991 was hard work: he knew what he wanted, but he was also prepared to listen and take advice.

David Lawrence died on 24 May 2009, aged 58, after suffering a heart attack.

He leaves a wife, Hazel, and two daughters.

Michael Pritchard

Photographer's pictures end up in jail

THE walls of a West Yorkshire prison are being turned into a gallery for prisoners to view the work of a local photographer.

From next month HMP Leeds in Armley will play host to an exhibition of 24 one-metre-high images captured by photographer Casey Orr.

'The prison is a central landmark in this area, but it's almost as if the building is invisible or impenetrable,' said Casey.

The large canvas prints will also be displayed on the

prison's outside walls.

'Some of my photographs are of prisoners and their families. By displaying them on the walls I hope to make a connection between what's happening on the inside and outside of the building,' the photographer added.

Mark Hudson, deputy head of Operations and Security, said: 'We view the residents and staff at Leeds Prison as being very much part of the community of west Leeds, albeit a small part of the community and all taking place in closed conditions behind the physical barrier of a prison wall.'

'This is an opportunity for us to celebrate with prisoners, staff and visitors the uniqueness of Casey's work.'

The Comings and Goings exhibition will go on show from 2 July-31 August as part of the I Love West Leeds Festival.

Built in 1847, Leeds prison was a place of execution until the 1960s. It now has 550 cells and has recently undergone refurbishment.



CASEY ORR

Sony Awards open for business



GUINPEE PARIKH

AMATEURS and professionals are invited to enter the Sony World Photography Awards, which has opened for entries.

The amateur category boasts a top prize of \$5,000, camera gear and features the following categories: Architecture, Conceptual & Constructed, Documentary, Fashion, Landscape, Music, Natural History, Portraiture and Sport.

Amateurs can also enter

the Campaign Award, which 'seeks to uncover imagery that captures the emotion and the passion of football from the fan's point of view'.

The winner will bag two tickets to next year's World Cup in South Africa and Sony DSLR camera gear.

The closing date is 4 December 2009.

For details visit www.worldphotographyawards.org.

Nikon awards 50th anniversary gong

DEDICATED Nikon dealer Grays of Westminster has won a special award from Nikon UK after sales of camera equipment increased 42% on a year ago.

Nikon UK general manager Simon Coleman said: 'Their [Grays'] approach to customer service and support continues to drive sales of the highest order and we are pleased to acknowledge this result.'

Gray Levett, founder of the London-based store, said: 'We are delighted to have Grays of Westminster's hard work acknowledged in this the 50th anniversary of the legendary Nikon F.'

'We pride ourselves on



Gray Levett (left) and Uri Zakay (right) from Grays of Westminster accept the trophy from Michio Miwa, MD of Nikon UK

offering our customers the highest levels of personal service and couple this with our vast Nikon range, both new and second-hand...'

Gray, who was presented with a crystal glass trophy to mark the honour, said the figure of 42% includes sales of second-hand gear.



RHS event

The Royal Horticultural Society Photographic Competition 2009 has opened, with £1,000 up for grabs to the winner. Adult categories are: Plant Portrait, Plant Close-up, Garden View, Wildlife in the Garden, People in the Garden and Garden Edibles. Children can enter categories for Budding Photographer and In the Garden. Visit www.rhs.org.uk/news/photocomp.asp.

Pinhole craze

More than 3,000 people took part in this year's Worldwide Pinhole Photography Day, according to UK publicist Justin Quinell. The 3,205 participants were asked to use pinhole cameras to capture 'lensless photographs' on 26 April. To view the results, visit www.pinholeday.org.

Gallery move

Liverpool's Open Eye gallery will move to larger premises next year. In the meantime it says it will hold occasional exhibitions and host events. For details call 0151 709 9460 or visit www.openeye.org.uk.

Ilford revamps inkjet paper

ILFORD has revamped its Galerie range of inkjet paper, claiming that improvements will result in 'cleaner highlights and deeper shadows'.

The firm says that the paper allows reproduction of a wider colour gamut.

The paper's ability to produce 'true black' is

particularly noticeable when dye inks are used, said a spokesman.

The improvements apply to Galerie Smooth, Gloss and Pearl sheets (from 6x4in to A3+). For further details call 01782 753 300 or visit www.johnsons-photopia.co.uk.



RNLI man bags RPS honour

A SENIOR helmsman at the RNLI has been awarded an Associateship (ARPS) by the Royal Photographic Society.

The RNLI said that Robin Goodlad won the honour for his impressive images of the lifesaving charity in action.

Robin, who is also a member of the RNLI's Flood Rescue team, said: 'I was able

to capture unique images that the media and the public don't normally get to see.'

He added: 'From rescues at sea to inland flooding in Tewkesbury and Gloucester, the RNLI's principle is the same, to save lives at risk from water, with tireless dedication. I hope I really captured this in my portfolio.'

ClubNews

AP's weekly round-up of club news from all over Britain

Enfield Camera Club

The club is gearing up for its annual exhibition, which takes place 29 July-30 August at the Gallery, Forty Hall, Forty Hill, Enfield, Greater London EN2 9HA. Visit www.enfieldcamerclub.co.uk.

The Postal Photographic Club

The club will hold its 'Annual Members' Rally' from 9-11 October at Pendrell Hall, Codsall Wood, Staffordshire. The club allows members to circulate darkroom prints and digital prints by post. To view the club's travelling print exhibition, visit www.postalphotoclub.org.uk.

Lytham St Annes Photographic Society

The society will present a selection of animal and bird photographs, captured at the national safari parks in Tanzania, until 21 June. The exhibition takes place at The Lytham Heritage Centre, 2 Henry Street, Lytham FY8 5LE. Open Tues-Sun, 10am-4pm. Entry free. Tel: 01253 737327. Visit www.lsaps.org.uk.

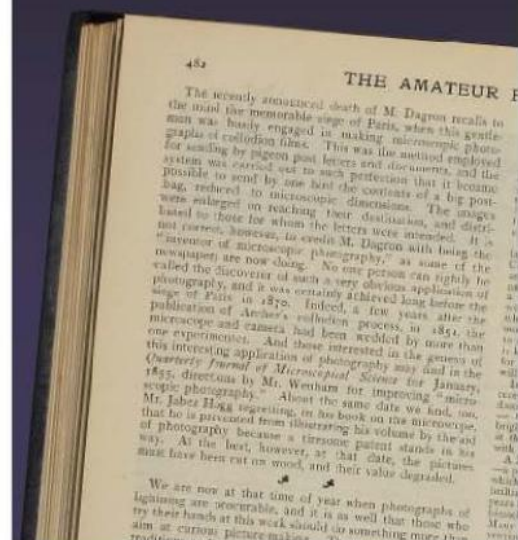
Send club news to: apevents@ipcmedia.com

Amateur Photographer

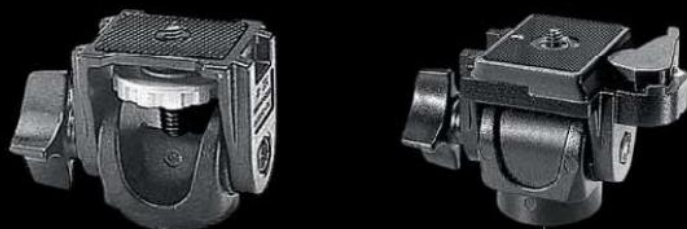
This week in...

1900

Film-carrying pigeons were around long before Twitter arrived as an effective form of communication. Back in 1900, AP turned its attention to the death of one of the proponents of 'microscopic photography'. 'The death of M Dagron recalls to the mind the memorable siege of Paris, when this gentleman was busily engaged in making microscopic photographs of collodian films,' read AP's 'Notes and Comments' pages. 'This was the method employed for sending pigeon post letters and documents, and the system was carried out with such perfection that it became possible to send, by one bird, the contents of a big postbag, reduced to microscopic dimensions. The images were enlarged on reaching their destination, and distributed to those for whom the letters were intended.'



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Review

Your guide to the latest photography books, exhibitions and websites



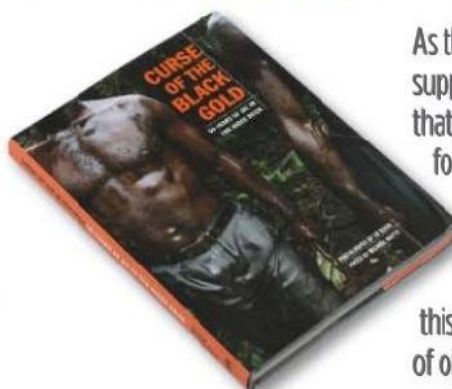
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Book review

Curse of the Black Gold

50 Years of Oil in the Niger Delta

By Ed Kashi. Edited by Michael Watts
powerHouse Books, hardback,
224 pages, £27.99,
ISBN 978-1-57687-426-4



As the world's sixth largest supplier of oil, it's not surprising that Nigeria has increasingly found itself at the centre of world attention. Kashi's latest book takes a look at the consequences of this interest and half a century of oil production in one of the world's most biodiverse regions.

Bright, bold and colourful, Kashi's images are striking, but equally harrowing. Charred landscapes, shanty towns, slaughtered animals and tired, exploited workers dominate the pages of this book. It's not pleasant, but it is valuable imagery. Backed by essays from some of Nigeria's most prominent thinkers and critics, this aptly timed book serves as a testament to the excesses of mankind and proof that our Western way of life does not come without consequences.

Jeff Meyer



© 2006 ED KASHI

Exhibition

Don McCullin: In England

Until 27 September. National Media Museum, Bradford, West Yorkshire BD1 1NQ. Open Tues-Sun 10am-6pm. Tel: 0870 701 0200. Website: www.nationalmediamuseum.org.uk. Admission free

It's painful for any photographer to be pigeonholed, and the fame and renown Don McCullin achieved for his iconic coverage of the conflict in Vietnam has seen him firmly established in the national consciousness as a documenter of war. This exhibition aims to reset the balance by emphasising McCullin's role as a photographer at home, his social documentary work as a press photographer in England and his personal interest in landscape. For anyone who assumed Vietnam was all McCullin ever did, this show will produce a few surprises but with a style so distinctive that his images of Ascot, Bradford

and Vietnam are visually very closely linked – and very obviously McCullin. This is a dark and grey exhibition of beautiful black & white prints that often summon Brandt back from the grave. There is some joy, but mostly we see the harder side of life – McCullin even waits for winter, and its bare, bomb-blasted trees, to shoot his landscapes.

This great exhibition will broaden your experience of Don McCullin's work, and remind you what photodocumentary is all about. If you can't get there, visit the museum's website for some excellent resources. **Damien Demolder**

Amateur Photographer
★★★★★



Website

www.rebekkagudleifs.com
www.flickr.com/photos/rebba

Rebekka Guðleifsdóttir is one of the best photographers I've ever come across. Completely self-taught, she has been deemed the 'Web's Top Photographer' by the *Wall Street Journal*, and her prolific postings on online photo-sharing website Flickr led to her creating and appearing in an advertising campaign for Toyota Oh, and she's only 30 years old.

If you need a little inspiration, drop everything right now take a look at Rebekka's websites above. But allow yourself a few hours, as you'll be captivated. Whether she's shooting self-portraits, landscapes, wildlife or still life, Rebekka shows great instinct and flair through her stunning use of light and different perspectives. Looking at her pictures is like reading a book by Kurt Vonnegut; it's so skilfully done and the style is all her own that it's difficult to imagine anyone else producing this fine product.

Jeff Meyer

Amateur Photographer
★★★★★



Book review

Digital Photography Beyond the Camera

By Ian Farrell
David & Charles, hardback, 144 pages, £25, ISBN 978-0-7153-2559-9

There are now so many 'how-to' books written about digital processing that it's tricky knowing which one to buy. If you are new to the digital image-editing game, you might like to try Ian Farrell's easy-to-follow guide. This clear, well-structured book contains all the info you'll need to start processing your digital images. Starting with basic image adjustments such as correcting exposure, altering colour casts and using Levels, the book progresses through to other handy techniques including how to correct lopsided horizons and converging verticals. For the more experienced image-editing



enthusiasts, there is useful advice on how to create composite images and montages, and chapters on tinting, toning and cross-processing. Whether you use this book as a refresher course to dip into or make it your digital-editing bible, every photographer should be able to take something away from its pages. **Gemma Padley**

Amateur Photographer
★★★★★

Share your views and opinions with fellow AP readers every week

Letters

Letter
of the
Week

Two's enough

I can't fully agree with Gabriel Fuchs' Rule of Four in his column of AP 6 June as I'm only on my second wife and wish to keep her. She helps me with composition – by stepping out of the frame! Only joking; she's actually a cross between Marie Helvin and Linda Lusardi, who'll be remembered by older readers, but she hates being photographed.

Peter Bell, Liverpool

How do you know Fuchs is wrong until you've met your fourth wife? I can't imagine who she'd be a cross between – Damien Demolder, Editor

Dubrovnik darkroom

My wife and I recently visited the War Photo Limited gallery in Dubrovnik, Croatia, to see the excellent 'Columbia: Between the Lines' exhibition by Jason P. Howe. We were the only people viewing the photographs and, after working our way up to the top floor we were shocked to be suddenly plunged into total darkness. The lack of windows meant it was pitch black.

After several minutes of motionless panic it became evident through our cries of 'Hello?' that this was no power cut. In fact, the receptionist had closed up and gone home, leaving us locked inside the building. It took some time to recollect a vision of the exits in relation to where we were standing, and so we fumbled our way along walls through various rooms and down several flights of stairs, setting off the burglar alarms in the process. My wife was convinced we were

locked in for the night, and all my efforts to calm her down failed somewhat when I cheerily announced that because of the alarms the police must surely be on their way. This only provoked more hysteria at the thought of spending a night in Croatian cells, for why should the police believe we had been locked in?

When we finally arrived at the front door we were relieved to find that it was only a Yale lock and that it could be easily opened. We emerged into the sunlight with alarms blaring behind us to the amazement of two local women drinking coffee in the narrow street café, who had no doubt seen the staff exit and lock up. Securing the door behind us, we decided that waiting for the police wasn't such a good idea as we were due to fly home the next day. We were last seen running off in the direction of the nearest bar. Yet despite our fiasco, we can highly recommend this excellent gallery.

Mark and Jill Robinson, Lancashire

Labs vs printers

What a pleasant surprise to see one of my pictures in your *Appraisal* pages (AP 6 June), so thank you very much.

You praised the quality of the prints, saying 'the print quality is really good... nice and glossy, and the tonal quality is excellent'. Well, this fully justified praise is owed to Peter Gaffney's team at Metro Colour Lab in Birmingham. I will

pass on the praise when I next call in.

I have no doubt that someone will disagree with my next comments, but in my opinion it is much better to drop off a memory stick at a lab like Metro than to spend hours fiddling with colour balance and everything else on a home printer – only to be frustrated when it fails to achieve photo quality. And as I used to end up wasting a lot of trial prints, it is cheaper too. Do others agree, or is it time to reach for the tin helmet?

David Price, West Midlands

What is 'natural'?

The misty impression of water in an image created by a long shutter speed is nothing 'unnatural' (AP 6 June). Human eyes might not be able to see it in this way, but that doesn't mean it doesn't exist. After all, the camera can capture it without trickery. The same goes for infrared images. We may not be able to see it in that way, but infrared light is there nonetheless.

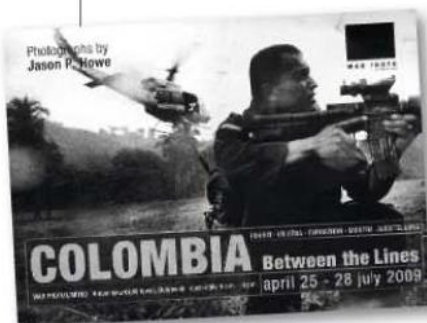
Photography for me is not only about what your eyes can see, but also what your soul can see and what you feel in response to the vision your eyes create. I believe the question is not about whether the technique used is good or bad, but whether the photographer has captured the emotional response to what they've seen and recreated it for the viewer through the photograph. Sometimes we manage, sometimes we don't.

Astrid McGechan, Surrey

It works both ways

AP reader Jon Gibbs says that consumers are being 'cheated' by manufacturers such as Canon (AP 30 May). I don't agree with him, but to my mind he is right when he suggests that they are offering less and less at higher prices. Yet that is just a part of their legitimate business tactics, and as a consumer you do not have to agree, or buy.

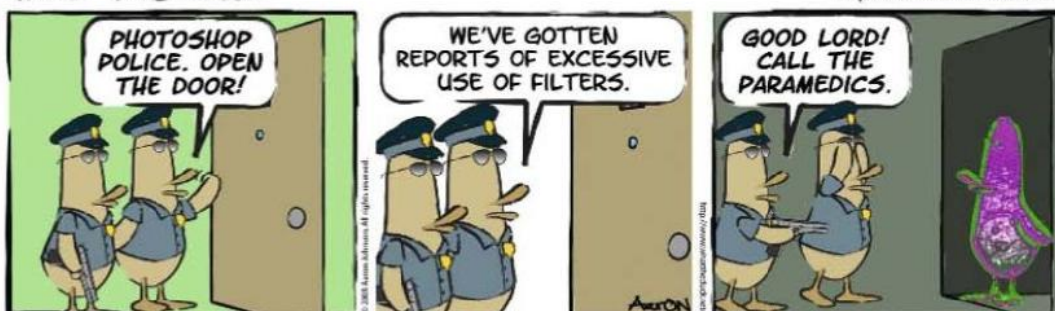
I was very amused by the



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 print film or a Fujifilm 2GB media card (in a choice of CompactFlash, SD, xD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99

What The Duck



Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

All misty eyed

I tend to agree with your correspondent Ron Jenkins about photos of moving water (*Letters*, AP 6 June). On the whole, I like my photos of moving water to show totally crystalline sharpness. I

guess I expect my photos to resemble what I see when I watch a wave breaking against a rock or water falling shattered into a million droplets. The sea-mist effect may look like an unusual natural event, until you realise it's just an effect created by long exposure.

I am always careful, though, when criticising what someone else sees in photography. I part company from Ron Jenkins when he suggests banning such photos from the magazine, as this would be entirely excessive. There is definitely a place for 'permanent sea mist' photos and it's great that your excellent magazine explains how to produce them, though it's not the only technique out there and I would like to see more photos that show the sea and rivers sharply.

I took the above picture last November on Brighton beach, and I hope it shows the real drama that breaking waves can produce.

Mark Findlay, East Sussex



specification of the so-called 'new' Sony Alpha cameras in the *News* pages of the same issue. What is the difference between the Alpha 100, Alpha 200 and 'new' Alpha 230? Sony took away one top-plate wheel, the depth-of-field preview and the low ISO setting of the Alpha 100, created a more pleasing body design, added ISO 3200 and called it an Alpha 200 in the spring of 2008.

Now Sony is once again talking about a 'revised control layout' with less 'intimidating' buttons and less weight. So the Alpha 230 seems to be an Alpha 100/200 with fewer functions with a more stylish body. But why not? It is OK if it targets the demands of the entry-level photographer, but while the Alpha 200 was a real bargain with its lowest street price of £229 in the summer of 2008 (at the time Sony wanted to enlarge its market share quickly), the Alpha 230 has a price tag of £530 (body only). The company obviously wants to earn some money now.

I would never buy this camera. You can today get a much better specified 'old' Samsung GX-10 (which has the same 10MP Sony CCD sensor, but with 22-bit raw recording, an LCD display on the top-plate, and full weather sealing) plus a two-lens kit for £399 from the high street.

Global markets aren't one-way systems; you can use them to your own advantage. You could travel to the USA and get the same kit for roughly 60% of the UK price.

Flights are affordable, and a single bedroom in a hotel in Newark, New Jersey (the hotel Continental Airlines staff use) will cost you £30-£40. So why not combine your shopping with a short photographic holiday in the US? **Jürgen Warschun, Devon**

The Alpha 230 is listed as £530 but it will retail for a lot less, just as the GX-10 (£399 for a twin lens kit) is listed at £650 – Damien Demolder, Editor

What's in a name?

I am sure many readers will understand Steve Warwick's confusion with regard to his purchase of a Prinzflex 500E 35mm SLR camera (AP 30 May). They were good cameras and, coupled with reasonable technique and quality film, could and did produce more than adequate slides or prints. I know, because I used one for about eight years, like Mr Warwick, in the early 1970s. As he now knows, the Prinzflex 500E was actually a Zenit B camera – it was *never* a copy. The Prinz brand was used by Dixons (or DSGI plc as it is now) to cover a wide range of photographic products and accessories.

I do not know why this name was used for the Zenit B. Perhaps a reader who worked in Dixons' marketing department at the time would be able to reveal all. I can assure Mr Warwick that only a rather tacky badge separated his camera from mine.

Michael Carrington, Derbyshire

Back Chat

What is it with pinhole cameras? AP reader **Elaine Bowman** just doesn't get it

MY niece, who is studying photography, showed me some of her recent efforts using a pinhole camera. I managed to stifle a groan... but only just. Her enthusiasm for pinhole work borders on manic, but it's an area of photography that leaves me baffled. Fuzzy, out-of-focus imagery totally at odds with today's brilliant technology and resembles the efforts of photography's pioneers 150 years ago.

OK, I know that for many that's the whole idea, but images that are so technically awry hold no appeal for me whatsoever. AP has long championed the pinhole camera, as does regular contributor Steve Gosling, but sorry, I just don't get it!

We hear pinhole buffs extolling the infinite depth of field such cameras afford the photographer. I've yet to see a pinhole image where there's any area of the photo that's even acceptably sharp. Funnily enough, experimenting with pinhole cameras during my school science lessons was my first introduction to photography. Our teacher would expose a sheet of photographic paper via his shoebox pinhole and then dash excitedly to the darkroom to develop the image. To my eyes

Like the 'quirky' Lomo, pinholes are, bizarrely, adored for having the very flaws it took manufacturers years to iron out

they weren't in the least exciting, and once I'd bought my first camera – a Pentax S1a – they were even less so. I became hooked on crisp, sharply focused images rather than the blurry, hit-and-miss experiments that so excited our teacher.

My niece paid more than £100 for her commercially

produced pinhole camera, which boasts brass in its construction. It's an impressive-looking bit of gear, yet the images it produces still look like they were shot through the bottom of a jam jar. I'll defend to the death the kiljoy overtones of my pinhole gripe even though I know many photographers love the medium.

Writing in her 'Backchat' column last year, Sue Clegg spoke about her late father's collection of pinhole cameras (see AP 27 September 2008) and how she too never understood his passion for pinhole work. I know my words will irk lovers of these so-called 'cameras', but technology has come on so far since the woolly pioneering images of photography's infancy. Going back to producing similar results may be nostalgic, but in comparison to the sharp-as-a-tack images even a basic digital compact can produce, why would anyone even want to? Like that other

'quirky' camera, the Lomo, pinholes are, bizarrely, adored for having the very flaws it took camera manufacturers years to iron out. My Canon EOS 5D gives me high-quality images minus the flaws. Give me pin-sharp over pinhole any day!



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Amateur
Photographer
Technique

Photo Insight

CLIVE NICHOLS EXPLAINS WHY SUBTLETY IS BEST FOR SHOWING OFF THE COMPLEXITY OF SUMMER'S MOST UNUSUAL FLOWERS

THIS is a picture of a clematis 'Cassis' flower, which is part of a series of plant portraits I've been shooting indoors. I have a basic studio setup in my front room that consists of a vase on a table next to a window, and I have several sections of different coloured card that I stand behind the plants to provide a simple background. For this image I used a piece of green card after trying several different colours. I thought the green worked best according to the colour wheel.

I deliberately use a simple background in these portraits because I want to emphasise the beauty and complexity of the flowers. This clematis is quite unusual and exceptionally spectacular. It was grown by specialist grower Raymond Evison, and when I found several of his flowers in a local garden centre I didn't hesitate to buy them all.

Most clematis you see are either white or burgundy. I'm sure many people haven't seen a clematis of this colour, with such broad petals, and that is what I wanted to emphasise. To this end, finding the right angle is important and key to the success of the final image. What I tend to do is put it in the vase and tease it out until I'm satisfied with its shape. Then I spin it around until I find an angle that I want. I'm looking for something that looks right compositionally within my frame. I want an angle that shows off the richness of its colour and the diversity of its shape. I'm looking for a balance between the two. Plants are a lot like people in this respect, which

is why I regard this as portraiture. Each flower has its own character and quirkiness, and it's down to me to bring that out in my image.

This flower is unusual because you rarely see such saturation in clematis flowers. I also wanted to show off the veiny, velvety texture in the petals and the frilly structure in the centre. To do this I mounted a 180mm macro lens on my Canon EOS-1Ds Mark III and opened my aperture wide to f/4. I did this to produce a shallow depth of field. Having a nice smooth background draws the viewer's attention to the isolated focus on the frilly centre of the flower.

My table is next to the window,

so I have natural light coming in from the left. On the right side of the flower I positioned a piece of white card to reflect some of that light back on to the subject. This gives me a nice, even light, and I took my final exposure at 1/60sec.

Later I gave the image a strong 'S' curve on my computer to boost its contrast and accentuate the flower's natural, heavy saturation. I recommend that anyone who is interested in floral or still-life photography should visit a specialist nursery. They are full of plants you don't normally see, and nearly all of them make for fascinating photographic subjects. At this time of year, your options abound. **AP**

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



AP readers can get a discount of £2 off entry to the third International Garden Photographer of the Year competition by visiting www.igpoty.com and following the details under 'Competition'. When you pay for your competition entries, type in the code AP0509 in the space marked 'apply voucher' on the IGPOTY checkout page. The closing date for this offer is 30 June 2009

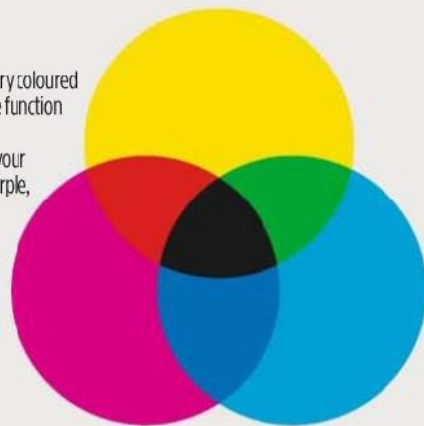
Talking technique

Adding contrast and boosting saturation are great ways to make an image richer and stronger, but you must be careful not to oversaturate it – particularly with strong purples and blues, says Clive. This is because the CMYK (Cyan, Magenta, Yellow and black) colour model used for printing doesn't reproduce these colours as well as it does reds and oranges.

In print design, colours are defined as a percentage of each of these four colours and the CMYK model works by masking, or absorbing, certain colours on a typically white background. While RGB is an 'additive' colour

model in that it combines all primary coloured lights, CMYK performs the opposite function and is a 'subtractive' model.

For a more natural look, where your blues are blue and your purples purple, go to Image in Photoshop, and from there choose Adjustments and then Selective Color. Select Blues, tick the box marked Relative, and then bring your magenta level down to about -15%. Tick and untick the Preview button and you will see the difference.







In the latest in our series on using software to correct your images, **Richard Sibley** shows how you can correct curved horizons

The last resort

Technique explained **Correcting horizons**

Before you start

Software
Adobe Photoshop, Photoshop Elements or similar software

System requirements
Windows PC or Mac

Skill required ●●●●●

Time to complete 10 minutes

USING a spirit level is always the best way to make sure the horizons in your images are straight, but sometimes we can forget to put one in our camera bag before we venture out for a day's shooting. Thankfully, correcting a slanting horizon is simple to do in most image-editing software, as it is simply a case of rotating the image slightly to correct the angle.

However, sometimes it is not only a

slight slant that is a problem with a horizon. When using a wideangle zoom lens to photograph a landscape, barrel distortion can produce unwanted curvature of the horizon in your image. Again, most image-editing software packages have ways of correcting these distortions to create horizons that are perfectly straight.

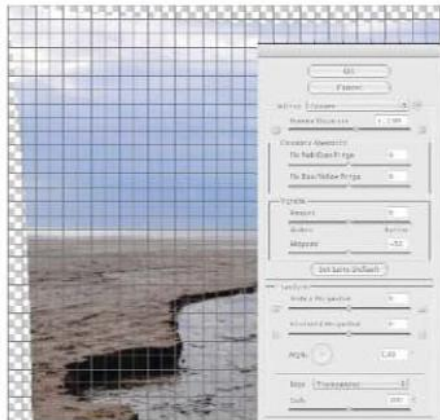
There is an even easier solution to the problem of correcting lens distortion. DxO Optics Pro 5 is raw

conversion software that uses the Exif data from an image to find out which camera, lens, focal length and aperture were used to take it. It can then use this information to correct lens distortions automatically. The standard version of DxO Optics Pro costs £86, while the Elite version, which supports professional-level cameras and lenses, costs £173. For more information, a free trial or to purchase, visit www.dxo.com.

How to straighten your horizons

Correct lens distortion, and learn how to use the ruler and rotate tools to perfect your seascapes

1 First select the Lens Correction feature (Filter>Distort>Lens Correction). Use the Remove Distortion slider by moving the slider to the right to remove the curve of the distortion. If the horizon is slanted use the Straight Line tool (found on the left-hand side of the window) to draw a straight line from one side of the horizon to the other. This automatically rotates the image so that this line, and therefore the horizon, becomes straight.



2 There is another, easy way to ensure the horizon is perfectly level. To do this, select the Ruler tool, which is found underneath the Eyedropper tool in Photoshop's Tools palette.



3 Click the Ruler on the horizon on the left of the image, and drag it to the furthest point of the horizon on the right. This is much the same as using the Straight Line tool in the Lens Correction window.



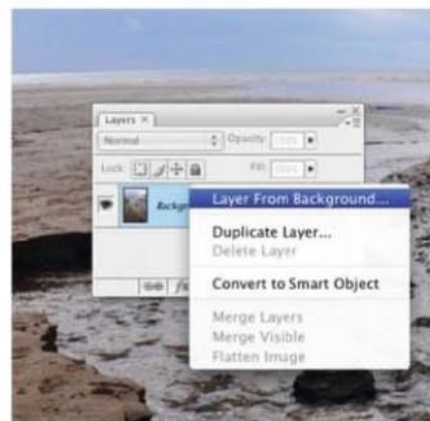
4 Unlike the Straight Line tool, the correction isn't automatically applied. Instead, select Image>Rotate Canvas>Arbitrary and you should find that there is already an angle in the box. This angle is the degree of slope in the line you have marked with the Ruler. By clicking OK, the image is rotated so that the line you have marked is straight.



5 To finish the edit, you must crop the edges of the image that have been distorted due to the lens distortion correction and the slight rotation. Select the Rectangular Marquee tool from the Tools palette and change the Style to Fixed Ratio. Now alter the width and height to the original aspect ratio of the image – in this case 3:2 or 6:4. Use the tool to select as much of the image as possible, without the curved edges. Finally, select Image>Crop.



6 Users of the full version of Photoshop have another, more manual way of correcting the distortions. First, right click on the background layer and select Layer From Background. This enables you to perform Image Transform functions on this layer.



7 Having straightened the horizon as in steps 3 and 4, select Image>Transform>Warp. Drag the pointers at the top of the image and pull them down to warp the image and straighten the horizon. Once you are happy, click the tick icon on the transform toolbar.



8 This method can straighten horizons, but doesn't completely remove lens distortions. You may still notice these at the sides and bottom of your image. You can use the Warp tool to correct these errors, but in this case I have left them as they are because they aren't that noticeable. This means I only have to crop a little from the top of the image, rather than from each side.



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D200 body	EXC++	£575.00
D200 body, boxed and complete	MINT	£499.00
D200 body, boxed and complete	MINT	£645.00
D200 body	EXC++	£575.00
D200 body, boxed and complete	MINT	£499.00
D200 body, boxed and complete	EXC	£449.00
D200 body complete	EXC	£425.00
D200 body, boxed and complete	VG	£415.00
D80 body	MINT	£485.00
D80 body	MINT	£485.00
D70s body, boxed and complete	MINT	£275.00
D70s body, complete	EXC+	£245.00
D70s body, boxed and complete inc. spare battery	MINT	£279.00
D70s body complete	MINT	£235.00
D1 body, boxed with spare battery	EXC++	£299.00
D100 body, boxed, complete	MINT	£299.00
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D50 body + 18-55mm f/3.5-5.6G DX AF-S Nikkor	EXC++	£275.00

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F5 body, boxed	MINT	£799.00
F5 body	EXC+	£395.00
F5 body	EXC	£299.00
F5 body, boxed	EXC++	£495.00
F4 body serial no. 251xxxx (all updates)	EXC++	£445.00
F4S body, CE marked, last serial number block 2573xxx	EXC++	£495.00
F100 body + MB-15 grip, boxed	MINT	£525.00
F100 body, boxed	MINT	£445.00
F100 body, boxed	EXC++	£399.00
F100 body	EXC	£299.00

F100 body	VG	£199.00
F100 body, boxed	VG	£199.00
F100 body c/w MF-29 data Back	MINT	£399.00
F80 body, black, box	MINT	£145.00
F80 body, black	MINT	£139.00
F90x body, boxed	EXC++	£175.00
F-401x body	EXC+	£59.00
F4S body	EXC+	£299.00

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F3 Limited Edition body with special presentation box. SCARCE	EXC+	£1195.00
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F3/T Titanium body, champagne	VG	£299.00
F3/T Titanium body, black	EXC++	£895.00
FE2 body, chrome	EXC++	£225.00
FE2 body, chrome	VG	£179.00
FE2 body, black	VG	£149.00
FA body, chrome	EXC+	£225.00
FM2n body, chrome, boxed LAST ONE	NEW	£545.00
FM2n body, chrome, boxed	MINT	£249.00
FM2n body, chrome	EXC++	£209.00
FM2n body, chrome	EXC+	£195.00
FM2n body, chrome	VG	£175.00
FM2n body, black, CE marked, boxed	MINT	£325.00
FM2n body, black	EXC++	£225.00
FE body, chrome, boxed	VG	£125.00
FE body, chrome, boxed	EXC+	£165.00
F2 Photomic body, chrome	VG	£295.00
F2 Photomic body, black	EXC+	£325.00
F2SB Photomic body, chrome	MINT	£1795.00
F2SB Photomic body, chrome	VG	£495.00
F2AS Photomic body, chrome	MINT	£1095.00
F2AS Photomic body, black	EXC+	£399.00
F2A Photomic body, chrome	MINT	£495.00
Nikkomat FS body, chrome RARE	VG	£249.00
Nikkor F body, chrome & 5cm f/2 Nikkor-S (Rare German version)	EXC++	£2999.00
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F body, chrome	EXC	£345.00
F body, chrome, mirror-up version RARE	VG	£875.00
F-36 Motor Drive unit 'F' script & Nippon Kogaku logo	VG	£350.00
MD-2MB-1 Motor Drive Unit for F2 series	MINT	£325.00
MD-4 Motor Drive for F3 series, Last of the new stock list RRP	£610.00	
	NEW	£450.00
MD-4 Motor Drive for F3 series	MINT	£225.00
MD-4 Motor Drive for F3	EXC+	£59.00
MD-4 Motor Drive for F3	VG	£39.00
MF-4 (250 back for F3 series) 250 film exposure back	EXC+	£395.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA, boxed (RRP £439.99)	NEW	£375.00
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MF-16 Multi-Function back for FM2	VG	£39.00

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Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800)	NEW	£2700.00
Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S-C instruction manual, warranty card, box	EXC++	£3599.00

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28mm f/2.8D AF Nikkor	MINT	£179.00
50mm f/1.8D AF Nikkor, boxed	MINT	£99.00
50mm f/1.8 AF Nikkor	EXC++	£85.00
85mm f/1.4D AF Nikkor, lens hood, boxed	MINT	£825.00
85mm f/1.4D AF Nikkor, lens hood	MINT	£815.00
85mm f/1.4D AF Nikkor, lens hood	MINT	£799.00
85mm f/1.4D AF Nikkor, lens hood	EXC++	£775.00
85mm f/1.4D AF Nikkor	EXC	£749.00
85mm f/1.8D AF Nikkor, lens hood	EXC++	£225.00
105mm f/2.8D AF Micro-Nikkor, boxed	MINT	£495.00
105mm f/2.8D AF Micro-Nikkor, boxed	MINT	£449.00
105mm f/2.8D AF Micro-Nikkor	EXC++	£435.00
105mm f/2.8D AF Micro-Nikkor	EXC+	£399.00
105mm f/2.8D AF Micro-Nikkor	EXC	£369.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£725.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£699.00
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180mm f/2.8D AF IF-ED Nikkor	EXC	£445.00
180mm f/2.8D AF IF-ED Nikkor	EXC+	£395.00
200mm f/4D AF IF-ED Micro-Nikkor, lens hood, case	MINT	£1150.00
200mm f/4D AF IF-ED Micro-Nikkor	EXC++	£995.00
200mm f/4D AF IF-ED Micro-Nikkor	EXC+	£899.00
200mm f/2.8D AF-S VR IF-ED Nikkor, boxed	NEW	£2895.00
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400mm f/2.8D AF-S IF-ED II Nikkor, case, spare tripod foot	MINT	£4495.00
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12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT	£659.00
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18-35mm f/3.5-5.6D AF ED Zoom-Nikkor, hood, boxed	MINT	£399.00
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20-35mm f/2.8D AF Zoom-Nikkor, lens hood, case, boxed	EXC++	£745.00
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28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood, case	MINT	£1195.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood, case	EXC++	£1145.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	EXC+	£1095.00
28-70mm f/3.5-5.6D AF Zoom-Nikkor	EXC	£139.00
28-70mm f/3.5-5.6 AF Zoom-Nikkor	EXC	£95.00
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70-180mm f/4-5.6D AF IF-ED Micro-Nikkor, hood	EXC+	£845.00
70-200mm f/2.8G AF-S VR IF-ED Zoom-Nikkor	EXC	£1225.00
70-210mm f/4-5.6 AF Zoom-Nikkor	EXC++	£125.00
70-300mm f/4-5.6G AF Zoom-Nikkor, hood	MINT	£149.00
80-200mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood, case	EXC++	£1195.00



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80-200mm f/2.8D AF IF-ED Zoom-Nikkor N	MINT-	£625.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N, hood, case, boxed	EXC++	£615.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N	EXC++	£575.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N	EXC+	£495.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor (push/pull zoom)	EXC+	£495.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor (push/pull zoom)	VG	£445.00
80-400mm f/4.5-5.6D VR AF IF-ED Zoom-Nikkor, boxed	MINT	£1049.00
80-400mm f/4.5-5.6D VR AF IF-ED Zoom-Nikkor, hood, case	MINT-	£1029.00

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8mm f/2.8 Fisheye-Nikkor AIS, cap, case	MINT-	£3495.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
18mm f/3.5 Nikkor AIS, case, lens hood, boxed (RRP £1,550.00)	MINT	£995.00
18mm f/3.5 Nikkor AIS	MINT-	£895.00
20mm f/2.8 Nikkor AIS, boxed (RRP £1,000.00)	NEW	£799.00
20mm f/2.8 Nikkor AIS, boxed	MINT	£599.00
20mm f/2.8 Nikkor AIS	MINT-	£495.00
20mm f/2.8 Nikkor AIS	EXC+	£445.00
20mm f/3.5 Nikkor AIS	MINT-	£289.00
24mm f/2 Nikkor AIS, boxed (RRP £990.00)	NEW	£945.00
24mm f/2 Nikkor AIS, boxed	MINT-	£599.00
24mm f/2 Nikkor AIS, boxed	MINT-	£445.00
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24mm f/2.8 Nikkor AIS, boxed	MINT-	£445.00
24mm f/2.8 Nikkor AIS	MINT-	£425.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	EXC++	£225.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	VG	£75.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT	£599.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT-	£549.00
28mm f/2 Nikkor AIS	EXC	£379.00
28mm f/2 Nikkor AIS	VG	£345.00
28mm f/2 Nikkor AI	EXC++	£425.00
28mm f/2.8 Nikkor AIS	EXC++	£215.00
28mm f/2.8 Nikkor AIS	EXC	£175.00
28mm f/3.5 Nikkor AI	EXC+	£119.00
28mm f/3.5 Nikkor AI	EXC	£109.00
28mm f/3.5 PC-Nikkor (Perspective Control) (RRP £1,539.00)	NEW	£1195.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£695.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£599.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC	£445.00
28mm f/3.5 PC-Nikkor (Perspective Control) pre-AI	MINT-	£199.00
35mm f/1.4 Nikkor AIS, boxed (RRP £1,350.00)	NEW	£999.00
35mm f/1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f/1.4 Nikkor AIS	MINT-	£745.00
35mm f/1.4 Nikkor AIS, boxed	EXC++	£695.00
35mm f/2 Nikkor AIS	MINT-	£445.00
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50mm f/1.2 Nikkor AIS, boxed (RRP £820.00)	MINT	£599.00
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50mm f/1.4 Nikkor AIS, boxed (RRP £650.00)	NEW	£475.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS	EXC++	£199.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel	EXC	£145.00
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135mm f/2 Nikkor AI	EXC++	£525.00
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Press into service



During his 15 years as a Daily Mirror staff photographer, **James Vellacott** has gone from carrying dark bags and rolls of film to loading video-editing software on to his laptop. He talks to **Jeff Meyer** about life as a press photographer

ON Boxing Day 2008, James Vellacott, staff photographer at the *Daily Mirror*, woke at sunrise to join a morning patrol by British troops through some of Afghanistan's most wild and remote terrain. Armed with the new Canon EOS 5D Mark II amid his companions' machine guns, James filmed his and the 'troops' experiences through the camera's HD video function, which he later transmitted electronically to his newspaper's website. The process marks a gradual turning point in press photography, similar to the way the Afghan conflict has affected global politics.

Some 15 years ago, however, James's days began much differently. Waking in

Gloucestershire rather than Camp Delhi in southern Afghanistan, he gathered his Nikon FE, Ilford HP5 and dark bag, and checked in with his editors at the South West News Agency. The job involved scanning the pages of the region's many local newspapers, ascertaining which stories might be of interest to the national papers and then going out and re-shooting them. It was with this agency that James eventually got noticed by the *Mirror*, where his job was soon to change in unimaginable ways.

Fifteen years might not sound like an incredible length of time compared to other veteran pressmen who have told their stories in the pages of AP, but James's tenure has coincided with some of the most profound changes in the history of photography – namely, the switch from film to digital imaging.

'I'd heard about digital, but I remember when I first saw it used,' James recalls. 'It was 1998 and we had been sent to France to cover the World Cup. There was a guy from *The Sun* who had a Canon camera with a Kodak digital back, which cost about

£11,000 at the time. Like everyone else, I was shooting C41 colour film. What people forget is that you couldn't shoot a job and move on to find something else. You had to find somewhere to process your film. So along with my camera and lenses, I'd also have a dark bag and some chemicals. Then I had to dry it, find somewhere to plug in my negative scanner, save it on my computer and finally send it back to the office.'

'So when this guy from *The Sun* appeared with his digital back, suddenly he had many friends. People realised that with digital imaging they could stay out all day and wouldn't have to go back to the hotel and hand process. It wasn't long after that we got our own digital cameras. In fact, I never used the dark bag and chemicals again.'

The switchover, however, was hardly black and white. There was still a quality issue. In this crossover period, James often worked with both a film body and a digital body on jobs. 'If you had time to process it, you chose film because the image quality was so much better,' he says. 'However, for breaking news and stories

Men from B Company, 1 Rifles go on a Boxing Day hunt for the Taliban killers of a local community elder. Southern Helmand province, Afghanistan, near the Pakistan border



requiring a quick turnaround, we used the digital body.'

Eventually the quality caught up with the novelty, and by 2000-2001, the *Mirror* team fully integrated into digital technology. The processing department in Canary Wharf shut down. James and his colleagues filed their film bodies and chemicals on stockroom shelves, eventually moving them to their lofts at home.

'When I started out working for local newspapers at 18 years of age, I was shooting manual cameras with black & white film, hand processing my pictures and even doing the printing,' says James. 'I'm now so far removed from that with my Canon EOS 5D Mark II and processing in Photoshop. There have been more changes in the past 15 years than there have been in the past 100. On the one hand, it's made my job much quicker and easier because there's much less to carry, but I also feel like it's made me less involved.'

Yet you can't avoid the future, he says. Times change, and particularly in his field, you have to keep up with them. Newspaper readership has been declining over the past decade, leading to job cutbacks, and the rise of photo agencies like Reuters, Getty and the Press Association means editors at the *Mirror* and other papers can get a picture from anywhere in the world without the costs of flying their photographer out there.

'The numbers of staff photographers are going down,' says James. 'We still have seven staff photographers in the south, which is one of the biggest staffs out there. *The Sun* has only three. Staff photographers are kind of a thing of the past, and in many ways we're competing against these agency guys on our own news desks.'

'Since 7/7, we're now also competing with the public,' he adds. 'I remember on that day I was already near Aldgate and Liverpool Street and was photographing people on stretchers as they were brought out. I got what I thought were quite strong images, but everything I shot that day was superseded by the pictures and videos shot by people on their mobile phones



The Church of God primary school in Makeni, Sierra Leone, where former child soldiers are being re-introduced

from inside the station. They were all grainy and badly exposed, but this almost gave them more credibility. It made them more newsworthy, and 7/7 became a real turning point for the power of the punter journalist. With a lot of events now, people have realised that if they have a camera with them they can get on the news. If you can get someone who happens to be there with a camera, it's always going to supersede something done professionally.

'A lot of my job now involves the sourcing and arranging of pictures for the newspaper. After an incident I ask around and see if anyone has any good images or video. If they do, I give them a mobile phone number and get them to send it to us. We did this in Ipswich at the time of the murders [of five prostitutes in 2006] and even in Portugal when Maddie McCann went missing [3 May 2007]. As a photojournalist, the journalism involved is in putting yourself in position to get the best picture, and often now that doesn't mean taking the picture yourself.'

All these changes have their effects. Gone are the days when a paper would give its photographers £11,000 to buy the latest technology. The huge budget for expensive lenses, the latest bodies and even studio lights has dried up in the shrinking market and changing responsibilities – and even more so since the recession. There's a lot more pressure on press photographers to justify their positions, says James, and that's why he's made it his business to stay one step ahead of the curve. It's why, when he travelled to Afghanistan at Christmas, he shot a series of HD videos for the *Mirror* website to add more depth to the still images being printed in the paper edition.

'Everything is trending towards online,' he says. 'More people are seeking their news there, looking for things they can't find in

newspapers. It's the natural progression of things, and if we want to play a part in this progress, we need to educate ourselves.'

James first looked into using video about two years ago when his friend, the *Guardian* photojournalist Dan Chung, expressed his interest in it, too. Dan was given a budget by the *Guardian* to experiment with shooting video, so James used this precedent to plead with his editors at the *Mirror* to let him try it. 'Thankfully, the managing editor could see that this is where things would go and gave me a budget,' he says.

The *Mirror* gave James a small budget to get a Sony HVR A1E video camera and Final Cut Pro software, and he has used this kit for the past few years to record videos for the *Mirror* website. Last autumn, however, Canon came to the *Mirror* studios to let James shoot an assignment with their new EOS 5D Mark II. 'It wasn't on the market yet, so I wasn't allowed to publish the results,' he recalls. 'They wouldn't even go to the loo if it meant taking their eyes off the camera. I shot some stills with an 85mm, which were great, but it was the quality of video on the EOS 5D Mark II that is unbelievable. It's cinema quality.'

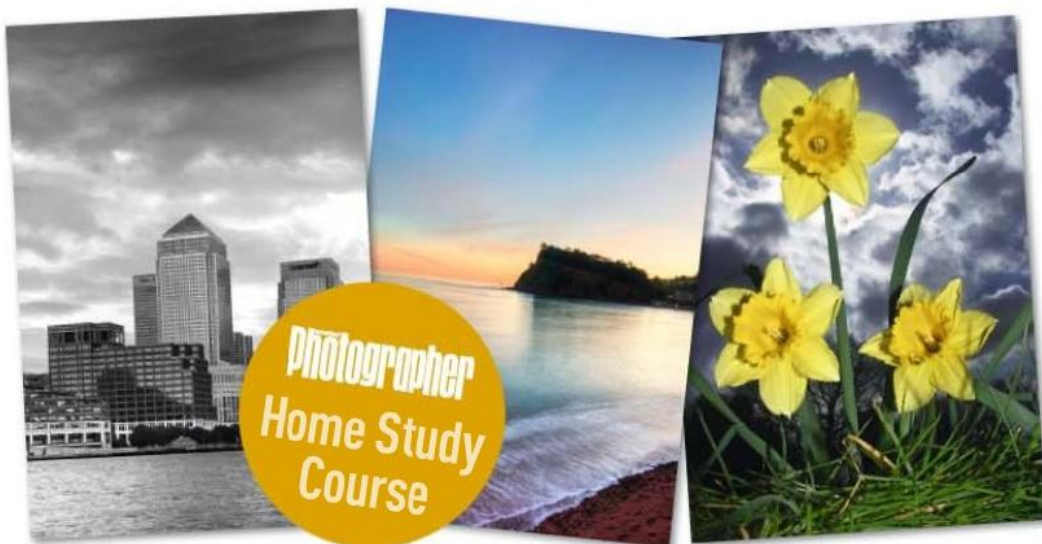
James says he could see the potential in it. On YouTube, viewers now have the option of viewing in HD, and James believes this will soon be the case for newspapers like the *Mirror*. 'Every year video and stills get closer and closer,' he says. 'Right now they are two different mediums, but many digital SLRs now shoot at five to nine frames per second. If they get up to 25, then that's video. It's only a matter of time.'

James sees video's greatest potential in the numbers of shots he'll be able to choose from. 'If someone has blinked in your still image, you can't go back to that moment and shoot it again, but with video's 25 frames you know you have got it.' **AP**

To see more of James's pictures and videos, visit <http://blogs.mirror.co.uk/mirror-images/>

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The shark hunter



Press photographer **Dan Callister** reveals why shooting great white sharks on the hunt for their prey is no longer a privilege solely for professional wildlife photographers. **Bob Aylott** reports



PHOTOGRAPHING breaching sharks on the high seas is normally the domain of a handful of elite professional wildlife photographers. Yet according to 33-year-old Dan Callister, the great white shark can be photographed by any amateur photographer with nerves of steel, a high shutter speed and a fast trigger finger.

'At one time, photographing sharks was for the lenses of the chosen few,' says Dan, a Briton who works as a news/documentary photographer in the USA

and is based in New York City. 'Nowadays, capturing one of nature's wonders is a reality for any amateur photographer. In fact, many of my best pictures of sharks have been taken on a medium-length 70-200mm zoom.'

Despite having photographed the aftermath of 9/11, Hurricane Katrina and many other emotional events in his work as a press photographer, Dan says that his foray into wildlife to photograph a great white shark breaching is one of the most incredible photographic experiences

of his life. 'If you are looking for one close encounter with nature, then this is it,' he says.

Leaving the skyscrapers of Manhattan and the deadlines of international magazines behind, Callister is making his third trip to Seal Island, off the coast of South Africa, to continue his personal project. He explains that for the benefits of shark conservation and the safety of the diverse wildlife on and around Seal Island, only a few photographic boats are permitted to operate in the area. 'It is



important to protect the region and species for future generations to enjoy', he says.

So how can an amateur photographers succeed in a genre that has been traditionally monopolised by professionals? 'Weather permitting, the hire boat *White Pointer 2*, which carries 12 passengers, goes out everyday between mid-April and mid-September. Any photographer can organise a trip and get on board,' he says. Dan uses Apex Predators, a company run by shark specialists Chris and Monique Fallows. 'They are passionate naturalists

Dan captured this great white shark perfectly as it takes a seal decoy
Canon EOS 5CD,
70-200mm,
1/500sec at
f/10, ISO 250

and great ambassadors for the shark,' he says. 'They know exactly where to go and how to get photographers in the right position for pictures.'

Or a typical shark-hunting day. Dan says that he'll get up at 6am and, after a light breakfast, set off from his base at Sea Spray Chalet in Simon's Town for a five-minute drive to the harbour. The boat leaves at 7am and the journey to Seal Island takes about 25 minutes. 'When we are close to the island, we kill the motor and watch for returning seals. It's essential to remain

vigilant, as this is peak time for shark predation,' he says.

'The sharks ambush the seals from below and will often breach the surface of the water. It is a phenomenal spectacle, but you have to be quick on the shutter. It is difficult looking through any long lens while moving about in a boat for long periods of time, but if you take your eyes off the seals you'll miss the pictures. The seals perform the most amazing aerobatics as they try to evade the sharks, and there is so much predatory activity going on



that it is hard to know which action to focus on first'.

During predation Dan uses two camera bodies, one mounted with a 70–200mm f/2.8 lens and the other a 300mm f/2.8. There is always a spare third camera as a back up.

Dan prefers to handhold the telephoto lenses, as he finds a monopod a hindrance on a moving boat. In the early morning he combines a high ISO speed with a large aperture of f/2.8, which allows him to use the fastest shutter speeds possible. 'Because the light is low at that time, the only way to freeze the action is by using fast shutter speeds,' he explains. 'With so many moving highlights on the water, your autofocus is easily fooled and you risk missing the picture, so I always use manual focus. I shoot on the high continuous motordrive mode to capture as many frames as possible in a sequence. The action is so quick that often you would not believe a shark is there until you see it later when reviewing the images on the memory card.'

As the morning progresses, the predatory activity slows down. The boat then moves closer to the island and anchors. At this point, the crew lowers a large cage into the water so that the braver photographers on board can shoot the sharks underwater. There are ample wetsuits provided in varying sizes so anyone can cage dive.

The crew then extends a bait line to attract the sharks to the boat, giving

Talking technique

So how can an amateur capture dramatic images like this? 'Largely, with help from the boat organisers, but also with decoy seals,' says Dan. 'A seal decoy (a piece of soft carpet rolled into the shape of a seal) is only used once or twice per trip, as it takes a lot of energy for a shark to breach. They don't want to tire the sharks, so decoy runs are kept to a minimum.'

For his decoy shots, Dan uses a 70–200mm f/2.8 IS lens, a high ISO, a fast shutter speed and the smallest aperture possible. 'You don't know which angle the shark will attack the decoy from until it happens, and the whole incident lasts about 1.5secs,' he says. To give himself the best opportunity, Dan shoots from a low angle close to the water, so he is looking up at the shark when it breaches.

'Because the action is fast and furious I recommend a good-quality DSLR, with a 70–200mm f/2.8 zoom lens. They don't hang around to pose and you'll need to be alert and ready all the time.'

A high-speed shutter, a motor drive and nerves of steel are what you need to capture shark action on the high seas
Canon EOS 50D, 300mm

photographers the opportunity to take close-ups with ease. Dan says the sharks are not fed the bait and that it is only used as a lure to attract them closer to the cage. 'They are extremely inquisitive and amazingly graceful considering their size. It's a great experience to be in their domain,' he says.

Dan uses an Ikelite underwater housing for his Canon cameras and flashes, but says he has seen many amateurs produce amazing results by using simple point-and-shoot digital compact cameras with underwater accessories.

By 1pm, when the sun is high, the boat makes its return to the harbour. Dan uses this time to clean his cameras and lenses of salt spray, while the underwater housings, flashes and wetsuits are soaked in fresh water. He then uploads his image onto his laptop and external hard drives for back-up.

'I will check every frame to make sure my focus and exposure are up to scratch, and if I've missed the picture there is always tomorrow,' he says. 'It's an unbelievable experience to see the ocean's chief predator in action, but I do feel sorry for the little seals. Often, though, they escape the shark's jaws and live to fight another day.' **AP**

For more pictures by Dan Callister visit www.danallister.com

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Gallery

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Don McCulloch

Cornwall

Engine House

Don converted this image of Wheal Coates mine in St Agnes, Cornwall, to monochrome and slightly straightened the converging verticals
Canon EOS 400D, 24-60mm, 1/125sec at f/9.5, ISO 100, tripod



The stone-scattered winding path makes an ideal element to lead us up the hill to this towering ruin. Don has captured a real sense of the harsh atmosphere of the place with these dramatic clouds and ragged rocks. He has done well to straighten the verticals, too, for a professional finish – Damien Demolder, Editor



Don McCulloch Cornwall

Don, 64, became interested in photography in the 1970s. He enjoys taking pictures by the coast and in the countryside, but also likes to photograph old industrial ruins and ancient monuments. He spends a lot of time exploring Cornwall, which is his favourite photographic location, with his camera. 'I look for images that show man's imprint on the landscape,' he says.

Fishermen's huts

1 Bright colours, a well-judged angle and balanced composition give this image its simple charm

Canon EOS 400D, 24-60mm, 1/125sec at f/11, ISO 100, tripod

Avebury Stone Circle

2 Don combined two exposures, one taken at 1/15sec and the other at 1/90sec, to produce this moody image

Canon EOS 400D, 24-60mm, f/13, ISO 100

Lighthouse

3 For this image of Godrevy Lighthouse in Cornwall, Don used a low angle to include the grass in the frame and add interest

Canon EOS 400D, 24-60mm, 1/15sec at f/16, ISO 100, tripod





Simon Jarvis

Hampshire

Simon, 37, got into photography in his teens. He stopped taking pictures during his twenties, but started again with the advent of digital imaging. 'I love the variety and contrasting colours you see in sunsets,' he says. 'I try to use interesting foreground detail to draw the viewer into the scene. I still have a lot to learn, but I love it.' The sunset images were taken around the coastline of Hayling Island in Hampshire.

Sea scene

1 Simon underexposed by -1EV to retain the detail in this brightly lit image of Bowleaze Cove, Dorset
Canon EOS 350D, 28-300mm, 1/2000sec at f/14, ISO 400

Sunset... 1

2 'I like how the reflection in the water creates a strong line that leads the eye to the blazing sun,' says Simon
Canon EOS 350D, 28-300mm, 1/2000sec at f/5.6, ISO 100

Sunset... 2

3 The gradation of colours in the sky and step-like shape of the silhouetted posts caught Simon's eye
Canon EOS 350D, 28-300mm, 1/100sec at f/6.3, ISO 100





Doug Merrick Bedfordshire

Doug, who is retired, was a keen bird watcher for many years before he started taking pictures of the wildlife he saw. Since picking up a camera in the 1980s he has photographed all sorts of wildlife. 'I don't have a favourite subject, but am always ready to photograph any creature', he says. 'I'd like to say I have photographed everything from a flea to a blue whale. My aim is to keep searching for new photographic approaches and challenges'.

Rabbit in grass

1 Doug used a cable release and a tripod with a pan-and-tilt head to capture this image

Nikon D300, 200-500mm, 1/100sec at f/8, ISO 200, tripod, cable release

Squirrel

2 Doug set up a feeding station in a local copse with the hope of attracting inquisitive squirrels and other wildlife

Nikon D200, 200-400mm, 1/200sec at f/5.6, ISO 200



Little bee-eater

3 Shooting handheld while in the Serengeti National Park in Tanzania, Doug zoomed in as close as he could and used a reasonably fast shutter speed to prevent blurring
Nikon D300, 80-400mm, 1/320sec at f/5.6, ISO 200



Weddell seal

4 'I took a spot meter reading from the seal's back', says Doug. 'This meant I lost detail in the snow, but it makes the seal look like it is floating.' This image was taken in the Antarctic
Nikon F4, 75-300mm, 1/125sec at f/5.6, Fujichrome Sensia 200



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Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



Water pump
Phil Morris

Agfachrome film

Photography is about communication, about showing people what you can see and getting them to look at things you think are interesting. To be successful in photography, before you press the shutter you have to be able to identify what it is about the scene that you find interesting. Only then can you photograph it in a way that people will easily identify what the subject is.

Phil has sent me a large selection of colour transparencies, and says they have all been previously submitted to magazines and rejected. I picked out this one as a prime example of why they've been rejected. It's a scene from a steam show, and shows two young lads watching a steam-powered water pump. It's a fascinating piece of machinery, and Phil has taken a

picture that's sharp, with good, accurate colours, and the exposure is perfect.

However, when people look at pictures, before they notice the technical accuracy of your exposure or colour rendition, they look to see whether it's an interesting photograph. Although in this case the subject is interesting, Phil hasn't really photographed it in an interesting way. He's taken the picture from the normal standing position and just pointed the camera at his subject, creating only a factual record shot.

What would have been interesting would be if the boys' faces were visible, or if we could see the machinery in close-up. Phil could have photographed from the far side of the machine, looking through it at the

two lads, or he could have shot from a lower angle, or used a longer lens with a shallow depth of field – something that would draw our attention to one particular part of the scene. As it is, all I see is the backs of two boys' heads and a nice piece of machinery, and it's not really getting my attention, competing as it does with a van's number plate and a blue bucket.

All these different elements are receiving the same amount of attention as I look at the photograph, so Phil needs to work on his compositional skills and experiment with some shooting angles and his aperture control to direct me to his subject. Here he is making me do all the work, when it should be him. That's why his pictures are being rejected.



Often just getting down low is enough to create a powerful connection with a shorter subject, such as children. Had I shot this from my adult-height standing position, the viewer would be left as a passive observer. Shooting on a level with the subject allows the viewer to feel involved in the fun, too

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Flower Allan Palmer

Canon EOS 400D, 50mm macro, 1/800sec at f/4.5, ISO 800

Allan has sent me the original raw file and a TIFF file for this image, and it shows that he has cropped the image and boosted the saturation in software. Image-editing software is brilliant for mending things and for

enhancing your images. However, software cannot be used to change the weather, and that's the biggest problem here. Allan has taken these flower pictures on a dull, overcast day. When photographing flowers it's good to have a day when the sun is not too direct, but at the same time you do need a bit of light direction.

In the original shot there are lots of petals shooting out in different directions and they're not really very

sharp, which is confusing my eyes quite a lot as I'm not sure where to look. The stamens in the middle of the frame are not sharp either, and in fact it is the edges of the petals in the back of the frame that are sharpest.

The first problem here, then, is Allan's use of focus. He has shot with a Canon EOS 400D and a Sigma 50mm macro lens. I'm certain that this macro lens is capable of focusing closer than it is here, so the focusing

error lies with Allan. He has also saturated the colours in his edited image to a point where they can't actually cope any more and they've just burnt out, particularly the reds.

There is also something odd about the way the stamens look in his final image. I can see from the original that this is because Allan has sharpened things that are out of focus; they look very crispy around the edges but soft on the inside, and it's created an image that doesn't look very real. Although Allan has successfully added the appearance of sharpness to the veins in the petals, the real problem is that the picture wasn't very sharp in the first place and therefore there's not much that can be done after the fact.

Allan says he took the shot on a windy day and that he needed a high shutter speed of 1/800sec and ISO 800 to get his desired aperture of f/4.5, but this setting will create too shallow a depth of field. Allan needs at least f/8 or f/11 for this type of picture. Alternatively, he could wait for a day with less wind, or take the plant indoors to photograph it.



Original raw file



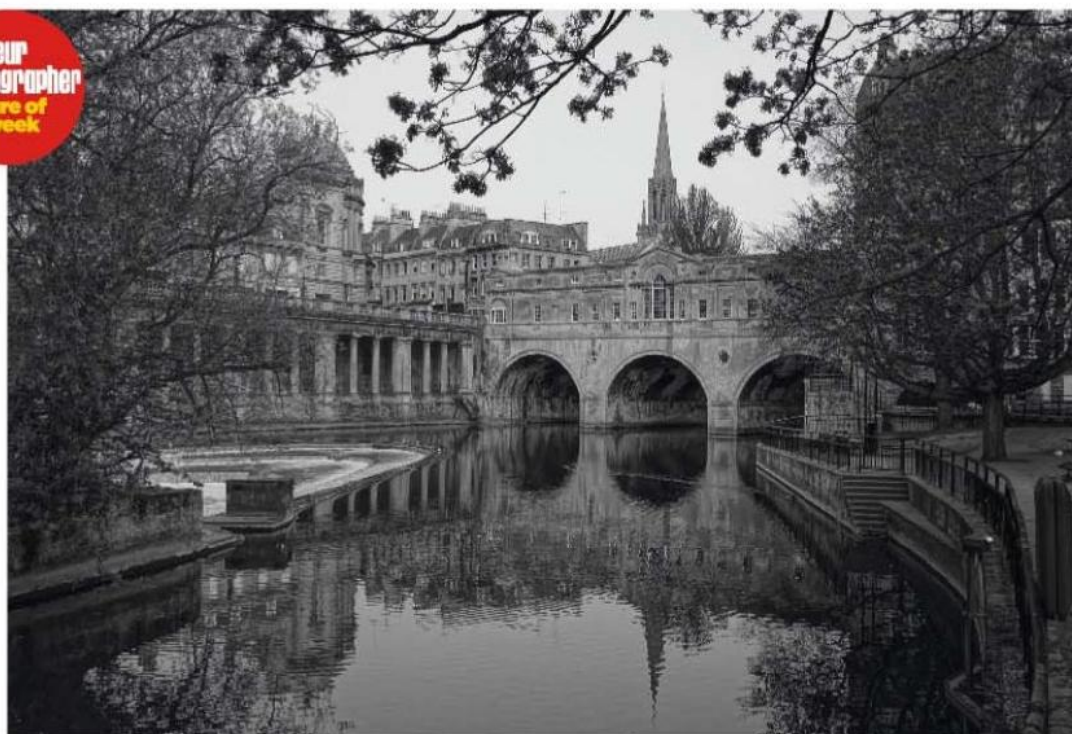
TIFF file

Pulteney Bridge Andy Reid

Sony Alpha 900, 24-70mm at 35mm, f/7.1, ISO 200

Andy says he has just switched camera systems, and although the system he was using before was great, the switch has done him the world of good. He switched in May this year from a Nikon D700, which is an excellent camera, to a Sony Alpha 900, because he decided he wanted more pixels. Although prices have gone up everywhere, the Alpha 900 is still excellent value for money. Andy also says that although he has moved away from Nikon, he is still using Capture NX2 software to work on his images. This piece of software is brilliant, and offers some invaluable features that Andy is using to their best effect.

The picture he has sent in is of Pulteney Bridge in Bath. I suppose you could say it's a record shot because Andy has set up his camera and photographed the scene. What I like about it, though, is that he hasn't tried to do anything flashy or gone for any mad effects; he's just created a really nice picture that shows you what Pulteney Bridge and its surroundings look like. He's kept the camera absolutely level and obviously used a small aperture because



Amateur
Photographer
Picture of
the week

everything is sharp from the back to the front. It's jam-packed full of detail, and shows an enormous dynamic range.

Andy has used the Capture NX2's U Point Technology to bring out the detail of some areas rendered a little too dark in the original exposure, particularly under the bridge, and it's worked because the picture looks brilliant. The great thing about

U Point: Technology is that it can be applied to small areas, so you don't get the usual false HDR effect across the whole image. There's nothing false about this picture at all; it looks like a very well-exposed shot taken on film that had undergone a little dodging and burning under the enlarger.

The sky is blank because it was obviously an overcast day, but Andy has done the sensible thing and

stood underneath a tree, using the overhanging branches as a frame to fill up the blank white area. The overcast conditions have, in fact, done him a great favour in terms of the contrast of the scene because everything is evenly lit, with nice reflections in the water and no heavy shadows. Andy has produced a picture that I think is very good, and that's why it's my picture of the week.

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Testbench

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony	Alpha 380	Jun
Round-up	£600 digital SLRs	Jun
Canon	PIXMA Pro9000 Mark II	Jun
Canon	18-200mm f/3.5-5.6 vs	
Tamron	18-270mm f/3.5-6.3	Jun

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Douglas Grey Card Mark II £16.96

DIGITAL photography has made it easier for photographers to adjust the brightness and colour balance of their images, but to get the best results it is still advisable to use an 18% grey card and a white reference point.

The Douglas Grey Card Mark II combines both of these things. When folded it is A5 in size, but opening it up reveals an A4-size grey card on one side and a white surface on the other.

Made of a durable plastic rather than card, the grey card is waterproof and can be wiped down should it get marked. What's more, the manufacturer claims that unlike other white balance materials, the white plastic used contains no chemicals that glow artificially to make them look brighter. Despite the plastic construction, both the grey and the white sides have a matt finish and show no reflections on their surfaces.

Using an Olympus E-450 I found I was able to set a perfectly neutral custom white balance. When setting the camera to spot metering mode and using the grey side of the card, I found that the exposure measured 148 on a 0-255 scale. It must be remembered that different manufacturers use different mid-grey points to suit the metering system and sensor of their cameras. **Richard Sibley**

● For more info visit www.photo-software.com



Micro verdict
A sensible solution to an age-old problem

Always On Camera Case £10

THE Always On Camera Case is designed to prevent your camera from being scratched or damaged when in a pocket, glove box or bag. It consists of a metal plate, which attaches via a mounting screw to a compact camera's tripod thread.

Once attached, material can be folded over the camera and secured with Velcro. The slightly elasticated fabric hugs the camera for a neat fit.

It is available in a variety of different colours and designs, including grey, pink dots, quilted black,

zebra and dalmation, so there should be a case to suit most people's tastes.

While the cases don't offer a huge amount of protection should your camera be dropped on to a hard surface, they will prevent it getting scratched and dusty. And depending on your choice of case, it may live up an otherwise dull-looking compact camera. **Richard Sibley**



Micro verdict
Not much protection, but it will help prevent scuffs and scratches

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Olympus E-450

When Olympus first announced E-450, it was difficult to see how it differed from the existing E-420. **Richard Sibley** investigates the changes

Richard Sibley
Technical Writer



TYPICAL of many recent camera announcements, the Olympus E-450 shows little in the way of extra features over its predecessor, the E-420. In the past few months it seems that the pixel race is beginning to slow down. A spate of new cameras have shown us that manufacturers are now focusing on improving existing technology, image quality and other in-camera facilities, rather than adding higher-resolution imaging sensors.

Features

Both the Olympus E-450 and E-420 share the same ten-million-pixel, Four Thirds-format Live MOS sensor. For those unfamiliar with the

Four Thirds format, it is smaller than APS-C, with a sensor measuring 17.3x13mm. We have recently seen improvements in the amount of image noise produced by Four Thirds-format cameras, such as the Panasonic Lumix DMC-GH1 (see AP 13 June). These improvements have made the image quality comparable to that of APS-C sensors at higher ISO sensitivities.

The E-450 boasts an upgrade of Olympus's TruePic III processing engine. Now called TruePic III+, Olympus claims that it reduces noise and enhances the processing speed of the camera – which helps the camera to save up to eight raw images in its buffer.

There is really only one other feature on the E-450 that is any different to the E-420: the Art Filters. Unlike the Olympus E-30 and E-620, Olympus has chosen to feature three of its six Art Filters in the E-450. These are Pop Art, Pinhole and Soft Focus. In

my opinion, Olympus has omitted the most useful filter: Grainy Film.

I have been told by a representative from Olympus that the other three Art Filters require more processing power. The only other reasoning is that Olympus wants to distinguish the E-450 from the cameras higher up in its range. Fun though they are, I think that Olympus may be placing too high a value on its Art Filters.

One feature lacking in both the E-420 and E-450 is in-camera image stabilisation. This is perhaps more of a key feature in distinguishing cameras in the Olympus line-up than the number of Art Filters present.

●●●●●●●●●● 7/10

Build and handling

Aside from the E-450 name badge on the camera, this model is identical to the E-420. Weighing 380g, it is the lightest DSLR camera currently

Olympus E-450 Entry-level DSLR



At a glance

- Ten million effective pixels
- Three new Art Filters
- New improved TruePic III+ processing system
- Around £350 (body only)

available. It is slightly larger than the Panasonic Lumix DMC-G1 and GH1, but it must be remembered that the G1 and GH1 are not SLRs, but hybrid cameras, with electronic and not optical viewfinders.

One of the reasons the E-450 is so small is its lack of a hand grip. While there is a slightly raised ridge, it lacks the true grip found on most DSLRs.



**Amateur
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Lab test**



Data-file



Olympus UK Ltd, Vision House, 19 Colonial Way, Watford, Hertfordshire WD24 4JL. Tel: 01923 831100. Website: www.olympus.co.uk

Price	£349.99 (body only)
Sensor	Live MOS Four Thirds type (17.3x13mm) with 10 million effective pixels
Output size	3648x2736 pixels
Focal length mag	2x
Lens mount	Four Thirds
Max file size	Approx 12MB raw, 6MB JPEG on card
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	60-1/4000sec in 1/3EV steps plus B to 8min
Max flash sync	1/180sec normally or 1/4000sec with external flashgun in Super FP Mode
ISO	ISO 100-1600
Exposure modes	Program with shift, aperture priority, shutter priority, manual, auto plus 20 scene modes
Metering system	49-zone ESP metering, centreweighted, spot (approx 2%) – normal, highlight and shadow
Exposure comp	±5EV in 1/3EV steps
Exposure bracketing	Over 3 images in ±1/3, 2/3 or 1EV steps
White balance	Auto, custom, 7 presets, colour temp 2,000-14,000K, red-blue and green-magenta fine-tuning
White balance bracket	No
Colour temp control	Yes, 3,000-75,000K in 7 steps
Drive mode	Max 3fps until card full in HQ JPEG or 3fps for 8 raw images
LCD	2.7in TFT with 230,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 95%
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, single AF, continuous AF, manual and AF in both single and continuous modes
AF points	3 points selectable individually either manually or automatically by the camera
Focusing screen	Fixed
DoF preview	Yes
PC socket	Yes
Built-in flash	Yes, pop-up unit GN 12m @ ISO 100
Cable release	No, optional remote release RM-UC1
Memory card	CompactFlash Type II, IBM Microdrive, xD
Power	Rechargeable Li-ion battery BLS-1 (supplied)
Connectivity	USB 2.0 Hi-Speed
Weight	380g (without battery or card/s)
Dimensions	129.5x91x53mm

Focal points

Software support

Olympus Master 2 software is included with the Olympus E-450, which allows the editing of ORF raw files from the camera. Adobe Labs has just released a beta version of Adobe Camera Raw 5.4, which supports the E-450, so expect full Adobe Camera Raw support when version 5.4 is officially released

Customisation

Like all Olympus cameras the E-450 has a wide range of custom options that allow you to change various aspects of the camera to suit your personal taste. Perhaps the most useful of these is being able to allocate short cuts to a number of the buttons on the rear of the camera

ISO sensitivity

The E-450 has an ISO range of only ISO 100-1600



That said, I didn't really find it to be an issue; the E-450 is not designed to be used with huge telephoto lenses – it is instead a compact, everyday camera.

The button layout of the E-450 should be familiar to most DSLR users. All of the most commonly used exposure settings and features can be found on the shooting menu, which is displayed on the rear of the camera.

Should you wish to set dedicated buttons to change particular settings, you can do so by changing the settings in the E-450's custom menu. One very useful feature of Olympus cameras is the One-Touch White Balance. This can be set to the camera's function (Fn) button. When the Fn button is pressed, a custom white balance can be taken from a neutral surface by pointing the lens at a neutral subject and pressing the shutter. This new white balance is then immediately saved and used.

8/10

White balance and colour

Like all DSLR cameras the Olympus E-450 has a range of different preset white balance settings. I found these do a good job in their respective conditions, as does the AWB setting, which judges the white balance correctly most of the time.

When conditions are more challenging it is possible to set a custom white balance ranging from 2,000–14,000K. However, I would recommend setting the Fn button to activate One-Touch White Balance



ESP metering dealt well with the bright white wedding dress, and AWB produced a neutral colour balance

and using a neutral target such as a grey card or piece of white paper for the most accurate reading.

Besides the Art Filters there is the usual array of picture styles available, namely Vivid, Natural, Portrait, Muted or Monotone. If shooting in raw mode these can be applied to images using the included Olympus Master 2 software.

One thing that makes the Art Filters stand out from the standard picture adjustments is that they not only alter the image at the output stage, but actually alter the exposure setting as well, giving the photographer no control over the exposure values.

Continuous shooting mode is not available when using Art Filters, due to the processing time between each image. In fact, it can take around 2–3secs after using an Art Filter before you can take another image.

8/10

Metering

Like the E-420, the new E-450 features a 49-point patterned metering system, centreweighted and spot metering. It also has the extremely useful shadow and highlight spot metering modes. While the regular spot metering mode is calibrated to expose for a mid-grey tone, the highlight spot metering mode is meant to be used to measure any highlights in an image, and make sure that they are not completely burnt out.

Conversely, the shadow spot is tailored for metering from the darkest point in an image. It underexposes this area by –3.3EV from a mid-grey, making the area almost, but not quite, black. By holding down the AEL button you can hold this exposure, reframe and focus before taking an image. Regular readers can find more on shadow and highlight spot metering modes in the Nikon D300 vs Olympus E-450 twin test in AP 11 April.

When set to 49-point ESP evaluated metering, the E-450 produces pleasing results. When a more complicated scene to meter does present itself, the shadow and highlight spot metering modes come in extremely useful.

9/10

Dynamic range

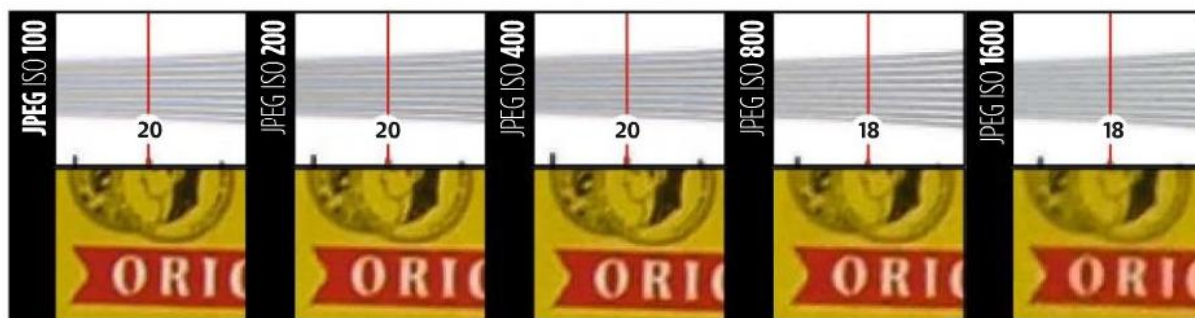
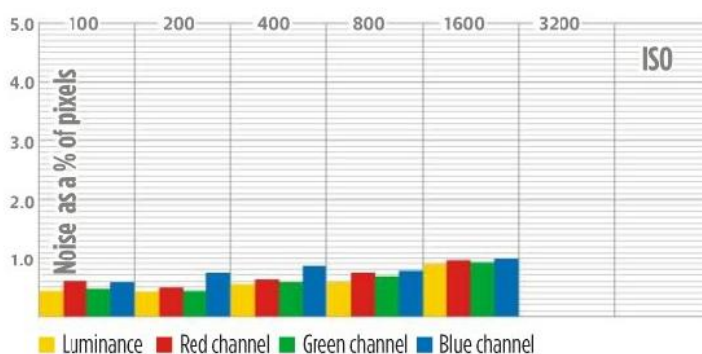
Our tests show that the Olympus E-450 has a dynamic range of around 12EV. There is a dynamic range optimiser in the form of SAT (Shadow Adjustment Technology), and within the menu you can find high key and low key gradation effects. Each of these applies a slight curve to an image. High key brightens the whole image, lightening shadow areas but

Resolution, noise and sensitivity

With only a ten-million-pixel sensor, the resolving power of the Olympus E-450 reaches only 20 on our resolution chart. This falls a little short of the current crop of 12-million-pixel cameras. Even when switching from JPEG to raw mode, little extra detail is revealed, though images can be sharpened a little more.

What is impressive is the lack of noise in JPEG files. Like other Four Thirds cameras we have seen recently, the amount of image noise has been greatly reduced, and it is now much more comparable with cameras with APS-C-sized sensors.

●●●●●●●●●● 26/30



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>. Images are taken using the Sigma 105mm f/2.8 EX DG Macro lens

creating more burnt-out highlights. Any image noise in shadow areas also becomes more noticeable.

Low key does the opposite, darkening the image, including shadow areas. While both modes can help enhance a scene, I would use them only when strictly necessary. I would opt to shoot in raw and adjust the curves in software instead.

●●●●●●●●●● 8/10

Viewfinder, LCD and Live View

The optical viewfinder offers 95% coverage, which isn't uncommon in entry-level cameras. However, it does seem very small and, though good for framing an image, it can be difficult to focus manually. Thankfully, an AF confirmation indicator tells you when the lens is focused, though using it somewhat defeats the object of focusing manually in the first place.

The HyperCrystal LCD screen of the E-420 has received a minor upgrade, improving its brightness. Measuring 2.7in and with a 230,000-dot resolution, the screen falls short of the 3in, 960,000-dot screens currently available higher up other manufacturers' ranges. However, it is in line with other entry-level cameras.

In practice, the screen is bright and clear, but doesn't reproduce the finer details that a larger and higher-resolution screen would be able to. That said, for quickly reviewing images and framing shots, it is good enough

for the majority of DSLR users.

Live View in the E-450 is similar to most other current Olympus DSLRs. Pressing the display button on the rear of the camera masks the viewfinder to prevent light entering, and enables Live View on the rear screen.

Pressing the Info button in Live View mode cycles through a series of different Live View screens. Two of these options are particularly useful. The first displays a series of live thumbnails showing how the image will look at different EVs; the second adds a histogram to the Live View image.

●●●●●●●●●● 7/10

Autofocus

Aside from manual, there are three further methods of focusing. One of these is the standard phase-detection method – this only offers three focusing points, which is fairly limiting. However, those who use the centre-point-and-reframe method of focusing shouldn't find it restricting.

Contrast detection is available when focusing in Live View. While this offers an uninterrupted view, this is slower than phase detection and can take a second to focus as the lens searches for the highest image contrast.

Phase detection is a faster method of focusing, but the Live View is interrupted as the mirror drops down, blocking the path of light to the sensor.

A hybrid AF system is also present. This uses contrast AF to obtain a focus

point to aid framing in Live View, and it then switches to phase detection to focus prior to taking the actual shot.

I found the focusing of the E-450 to be more than good enough for most of my needs. For social occasions,

landscapes, portraits and still-life shots it is fast enough in phase-detection mode. With careful timing it is capable of capturing faster moving subjects.

●●●●●●●●●● 7/10

Our verdict

THERE can be few other cameras that have been updated to such a small degree as the E-450. Perhaps the Nikon D70 to D70s comes closest. It is probably best to think of the Olympus E-450 as the E-420 Mark II, and it is going to be very difficult for the E-420 and E-450 cameras to exist side-by-side. If the Olympus E-420 was officially discontinued, its price would fall sharply, possibly affecting sales of the E-450. I suspect that this is why Olympus isn't keen on officially dropping it from its line-up.

Like the E-420, the E-450 is a good, small and lightweight entry-level camera. However, it only offers minor improvements over its predecessor, and while the E-420 can be found as either a part of a kit or body only for around £70 less, I would suggest that three Art Filters, an improved processing engine and a higher image buffer on the E-450 aren't worth the extra money.

Of course, as the E-450's price falls it will become a more viable entry-level model. In fact, its lack of in-camera image stabilisation is about the only thing holding it back.

Lab results

Features	●●●●●●●●●●	7/10
Noise/resolution	●●●●●●●●●●	26/30
Dynamic range	●●●●●●●●●●	8/10
LCD/viewfinder	●●●●●●●●●●	7/10
Build/handling	●●●●●●●●●●	8/10
Autofocus	●●●●●●●●●●	7/10
Metering	●●●●●●●●●●	9/10
AWB/colour	●●●●●●●●●●	8/10

Olympus E-450
Tested as: Entry-level DSLR
Rated: Very good

80%

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- 5.5fps
- 7-point wide-area AF
- EOS Integrated Cleaning System
- 3.0" LCD with Live View mode

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EOS 50D

- 15.1 MP (APS-C) CMOS sensor
- 6.3 fps with up to 90 JPEG image burst
- DIGIC 4 processor
- ISO range up to 12800
- 3.0" VGA LCD with Live View
- High precision wide area AF
- Magnesium alloy body
- EOS Integrated Cleaning System

£829.99



EOS 1D Mk III

- 10.1 MP CMOS sensor
- 10 fps
- Dual "DIGIC III" processors
- High precision wide area AF
- EOS Integrated Cleaning System
- 3.0" LCD with Live View mode

£3129.99



EOS 1Ds Mk III

- 21.1MP Full Frame CMOS sensor
- 5fps - 56 Large JPEG burst/ 12 in Row
- "Live View" Mode
- EOS Integrated Cleaning System
- 3.0" LCD Screen

£6199.99



EOS 1000D

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

Kit - £399.99

Nikon



D90

- 12.3 megapixel DX format CMOS image sensor with built-in self-cleaning sensor unit
- Low noise performance from ISO 200 to 3200
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality
- Live View with 3-inch, 920,000-dot high-resolution LCD monitor
- Extensive in-camera retouch functions

Body - £639.99



D300

- 12.3 megapixel DX CMOS sensor
- 6fps consecutive shooting
- 3-inch VGA LCD monitor
- Live View with Autofocus
- Durable Magnesium alloy body

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D3X

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

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D3

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- 9fps consecutive shooting
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- Dual CF card slots
- Durable Magnesium alloy body

£3299.99



D60

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

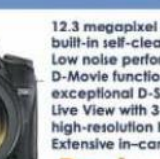
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D5000

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- Low noise performance from ISO 200 to 3200
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality
- Live View with 3-inch, 920,000-dot high-resolution LCD monitor
- Extensive in-camera retouch functions

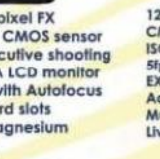
Body +18-55mm VR
£399.99



D700

- 12.1 megapixel FX (full-frame) CMOS sensor
- ISO 200 - 6400
- 5fps continuous shooting
- EXPEED image processing engine
- Advanced Scene Recognition System
- Multi-CAM3500FX 51-point AF system
- Live View with Autofocus

£1809.99



D300s

- 12.3 megapixel DX CMOS sensor
- 6fps consecutive shooting
- 3-inch VGA LCD monitor
- Live View with Autofocus
- Durable Magnesium alloy body

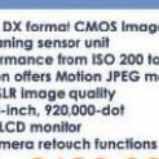
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D60

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

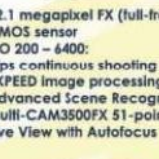
£399.99



D5000

- 12.3 megapixel DX format CMOS image sensor with built-in self-cleaning sensor unit
- Low noise performance from ISO 200 to 3200
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality
- Live View with 3-inch, 920,000-dot high-resolution LCD monitor
- Extensive in-camera retouch functions

Body +18-55mm VR
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D60

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

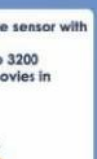
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D5000

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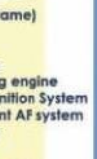
Body +18-55mm VR
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D700

- 12.1 megapixel FX (full-frame) CMOS sensor
- ISO 200 - 6400
- 5fps continuous shooting
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D300s

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- 6fps consecutive shooting
- 3-inch VGA LCD monitor
- Live View with Autofocus
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D60

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EF 200mm f2.8 L USM	£3899.99
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EF 400mm f2.8 L USM	£6649.99
EF 400mm f5.6 L	£1149.99
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EF 600mm f4.0 L USM	£7399.99

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- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

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- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

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Alpha 350

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

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Alpha 200

- 10.1 MP CMOS sensor
- Up to 3fps
- 7-point wide-area AF
- Self-Cleaning Sensor
- 2.5" LCD with Live View mode

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Canon EOS 50D vs Olympus E-30

While the **Canon EOS 50D** has 15 million pixels and an impressive sensitivity range, the 12-million-pixel **Olympus E-30** has a versatile articulated screen. We choose the best £800 model

Angela Nicholson
Technical Editor



ALTHOUGH its DSLR sales may have lagged behind those of Canon and Nikon, in some respects Olympus has led the way with DSLR development. It was, for instance, the first company to offer a full-colour Live View system and it is one of the few companies to recognise the benefit of giving a camera's monitor an articulated joint so that it can be viewed from a range of angles. Olympus also remains the only company to offer a spot metering mode that is specifically tailored for highlight preservation.

Despite all this hard work by Olympus, Canon and Nikon have had the lion's share of the DSLR market.

These manufacturers could even be accused of allowing Olympus to trial new technology for popularity before they introduce it into their own DSLR ranges. This puts Olympus in a vicious circle in which it must develop new features to broaden the appeal of its cameras in the knowledge that if they are successful, they will be adopted by the competition.

As a highly customisable camera aimed at enthusiasts the E-30 is in direct competition with the similarly priced Canon EOS 50D. While the higher pixel count offered by the EOS 50D makes only a marginal difference in the image size, its sensitivity setting can be set as high as ISO 128,000, which potentially makes it usable in a wide range of conditions. Meanwhile, the articulated screen of the E-30 makes shooting from unusual angles much easier. Choosing between them is not easy.

Features

While the Canon EOS 50D has an APS-C-sized 15.1-million-pixel CMOS sensor, the Olympus E-30 has a Four Thirds Live MOS device with 12.3 million effective pixels. The difference in the size of prints made at 300ppi, however, isn't huge, with the E-30's measuring 34x25.6cm (13.4x10.08in) and the EOS 50D's 40.2x26.8cm (15.84x10.56in).

As you would expect with modern high-end DSLRs, both models allow images to be composed on their LCD screens using Live View technology. Interestingly, though, the two manufacturers provide very different screens. Canon has opted for a fixed 3in, 920,000-dot device with a 160° viewing angle, while Olympus has plumped for a 2.7in articulated monitor with just 230,000 dots. Although this is the same resolution



Canon EOS 50D Enthusiast-level DSLR



- 15.1 million effective pixels
- APS-C-sized CMOS sensor
- Canon EF mount
- 3in, 920,000-dot LCD screen
- Street price £821 (body only)

Olympus E-30 Enthusiast-level DSLR



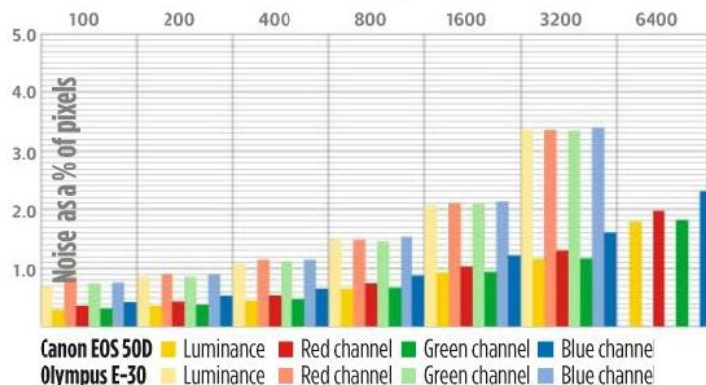
- 12.3 million effective pixels
- Four Thirds Live MOS sensor
- Four Thirds lens mount
- Articulated 2.5in, 230,000-dot (76,600-pixel) LCD screen
- Street price £816 (body only)

Resolution, noise and sensitivity

Though the Canon EOS 50D has almost three million more photosites than the Olympus E-30, they are distributed over a larger sensor (22.3x14.9mm vs 18x13.5mm). Manufacturers are cagey about the actual size of the photosites on their cameras' sensors, but simple maths reveals that the E-30's sensor has a pixel density of 5.06 million per cm², while the EOS 50D has 4.54 million pixels per cm². This suggests that the E-30 has smaller photodiodes, which can lead to greater image noise because the weaker signal requires greater amplification. However, as we have seen with the Panasonic Lumix DMC-G1, if the manufacturer allows the image processing to put an emphasis on detail reproduction, smaller photosites can result in images that are detail-rich. The downside is that the camera produces

very noisy images at higher sensitivity settings. The E-30 uses the same sensor as the Panasonic G1, but it cannot capture the same level of detail as the G1 or the EOS 50D. Though the E-30 also suffers from high levels of noise, there is less obvious coloured speckling in high-sensitivity images than in those from the G1. There is some chroma noise in shadow areas of these shots though.

The EOS 50D is also a rather 'noisy' camera and although the recent firmware update has reduced the level of lab-measured noise, the ISO 12,800 setting should still be regarded as a 'needs must' option. Banding is visible in the shadows of high-sensitivity images, but the results from raw files processed using Canon's supplied Digital Photo Professional software are a lot better than those processed using Adobe Camera Raw.



Smaller photosites can result in images that are detail-rich. The downside is noisy images



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

Data file

Focal points

Focal length magnification

When Canon EF or EF-S lenses are mounted on the EOS 50D, there is a 1.6x focal length magnification factor. Olympus users, however, will find that subjects appear a little larger in the frame as the Four Thirds sensor results in an effective 2x increase in the focal length. This has implications for lens selection, but there are a number of high-quality wideangle optics such as the Olympus 7-14mm f/4 Zuiko ED and the Sigma 10-20mm f/4-5.6 EX DC HSM. While the Olympus lens is excellent, it costs around £1,348 and E-30 users may want to opt for the capable £399.99 Sigma lens instead.

Contrast-detection AF

While the Canon EOS 50D's contrast-detection system works with all compatible EF and EF-S mount lenses, the Olympus lists the following optics as compatible: Zuiko Digital ED 25mm f/2.8, 14-42mm f/3.5-5.6, 40-150mm f/4.0-5.6, 9-18mm f/4-5.6 and 14-54mm f/2.8-3.5 II lenses. In practice, though, it works with others, including the Zuiko Digital ED 12-60mm f/2.8-4.

Wireless flash

Although Canon hasn't built wireless flash technology into the EOS 50D, it is possible using Canon's ST-E2 Wireless Transmitter (street price around £169). Olympus has built wireless flash into the its entire DSLR range.



Canon (UK), Woodhatch, Reigate, Surrey RH2 8EF.
Tel: 01737 220 000.
Website: www.canon.co.uk

Olympus UK Ltd, Vision House, 19 Colonial Way, Watford, Hertfordshire WD24 4JL.
Tel: 01923 831100.
website: www.olympus.co.uk

RSP	£1,199.99	£900 (body only)
Sensor	Canon CMOS with 15.1 million effective pixels	High Speed Live MOS Four Thirds type (17.3x13mm) with 12.3 million effective pixels
Output size	4752x3168 pixels	4032x3024 pixels
Focal length mag	1.6x	2x
Lens mount	Canon EF (EF-S compatible)	Four Thirds
Max file size	Approx 43MB TIFF, 23.5MB raw file, (14 bit), 4.5MB approx (high quality, large JPEG)	Approx 12MB raw, 8.2MB Large Super Fine JPEG on card
File format	14-bit raw, JPEG (three levels of compression available), sRAW1 (7.1MP) sRAW2 (3.8MP), JPEG + raw simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	Three-stage JPEG	Three-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane	Computerised focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3, 1/2 or 1EV steps plus B	60-1/8000sec in 1/3EV steps plus B
Max flash sync	1/200sec default or 1/800sec with compatible EX series Speedlites	1/250sec normally or 1/800sec with external flashgun in Super FP Mode
ISO	ISO 100-12,800 in 1/3, 1/2 or 1EV steps	ISO 100-3200
Exposure modes	PASM, Creative Auto, plus six scene and two custom modes	Program with shift, aperture priority, shutter priority and manual
Metering system	35-zone evaluated, centreweighted, spot (approx 3.8%) and partial	49-zone ESP metering, centreweighted, spot (approx 2%) - normal, highlight and shadow
Exposure comp	±2EV in 1/3 or 1/2EV steps	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±2EV over three exposures in 1/3, 1/2, or 1EV steps. Also flash bracketing	Over three or five images in ±1/3, 2/3 or 1EV steps
White balance	Auto, six presets, plus one custom setting and Kelvin adjustment	Auto, custom (four settings), eight presets, colour temp 3,000-7,500K, amber-blue and green-magenta fine-tuning
WB bracket	Three exposures with blue/amber or magenta/green bias	Yes, over three images
Drive mode	Single, continuous high/continuous low (6.3/3fps for 90 JPEGs or approx 17 raw files), mirror lock-up	Max 5fps until card full in Fine JPEG or 14 raw images, Anti-shock (mirror lock-up)
LCD	3in TFT with 920,000 dots and 160° viewing angle	2.5in TFT (HyperCrystal) with 230,000 pixels
Viewfinder type	Pentaprism	Pentaprism
Field of view	Approx 95%	Approx 98%
Dioptr adjustment	-2 to +1 dioptre	-3 to +1 dioptre
Focusing modes	Manual, One Shot AF, AI Servo AF, AI Focus AF, contrast detection AF in Live View mode	Manual, single AF, continuous AF, manual and AF in both single and continuous modes
AF points	Nine points selectable individually or automatically in reflex mode, roaming-point in Live View mode	11 points selectable individually or in groups manually or individually by the camera
Focusing screen	Standard Precision Matte, (Precision Matte with Grid and Super Precision Matte available as accessories)	Interchangeable
DoF preview	Yes	Yes
PC socket	Yes	Yes
Built-in flash	Yes, pop-up unit GN 13m @ ISO 100	Yes, pop-up unit GN 13m @ ISO 100
Cable release	No, optional remote release	No, optional remote release RM-CB1 or wireless RM-1
Memory card	CompactFlash (inc UDMA)	CompactFlash, xD
Power	Rechargeable Li-Ion battery BP-511A (supplied)	Rechargeable Li-Ion battery BLM-1 supplied
Connectivity	USB 2.0 Hi-Speed	USB 2.0 Hi-Speed
Weight	740g (without battery or card/s)	655g
Dimensions	145.5x107.8x73.5mm	141.5x107.5x75mm



as found on the last generation of DSLR screens, it is low by today's standards.

However, it has the benefit of being on an articulated joint, which means it can be rotated through 270° to aid shooting from above and below head height. It will be interesting to see how these two screens compare in use.

Noise, and in some cases banding, has been the Achilles heel of many Four Thirds cameras. It is not their sole preserve, though, because when we first tested the Canon EOS 50D we found that this camera was also prone to such problems - thanks largely to its high pixel count and huge sensitivity range (expandable to ISO 100-12,800). However, Canon has subsequently issued a firmware update aimed at tackling the problem, though I wonder whether this is at the expense of detail resolution.

It is hard to imagine that the average enthusiast will find either of these cameras lacking, as they have full and rounded feature sets that include novel options such as AF adjustment and vignetting correction as well as expected staples like in-built sensor cleaning and dynamic range optimisation. However, the balance of favour just tips towards the Olympus E-30 thanks to its in-camera image stabilisation, wireless flash capability and a level gauge to help ensure the horizon is on an even keel. We should not forget, though, that the EOS 50D has 14-bit file processing, which makes files more flexible to adjustment.

Build and handling

Despite having sub-full-frame sensors, the Canon EOS 50D and Olympus E-30 are both fairly substantial. The appreciation of the feel of a camera is a personal issue, but I prefer the rougher-textured and slightly deeper and wider textured finger grip of the EOS 50D. Others may find the smoother surface and lighter weight of the E-30 more to their taste, but it feels a little less robust than the Canon camera. This may be because the EOS 50D has a magnesium-alloy body shell, while the E-30's is made from glass-reinforced plastic.

Neither camera is especially tricky to operate for the experienced photographer. However, the Canon menu system is easier to navigate as it is divided into colour-coded sections that don't extend beyond one screen in length. In contrast, the Olympus menu screens are of variable length and finding the feature you want on the first few occasions can take some time. Both cameras have an interactive information screen to make it quicker to check and





adjust settings. Olympus has opted to put just about every conceivable setting on the E-30's Super

Control Panel, so it is possible to change some of the less frequently used options such as colour space using this screen. This makes it very easy to check all the settings and make changes between shots, but it also means that there are additional options to navigate past when making more common adjustments. Canon, on the other hand, has cherry-picked the adjustment options to display on the EOS 50D's Quick Control Screen, so it is quicker to navigate but does not show all the image settings. I prefer the Canon approach, but I know others who like the completeness of the Olympus system.

Another difference between the two cameras that will divide opinion is the method of exposure selection. The Olympus E-30 has two dials, one on the front of the camera just below the shutter-release button and the second on the back above the thumb-rest. These dials work in tandem to set the exposure, with one being used to determine the aperture and the other the shutter speed – which does which can be set via the Custom menu. As usual with a Canon EOS model, the EOS 50D has only one dial, which is used in conjunction with a button to select the exposure. This only takes a few moments for the uninitiated to get used to, but it is less intuitive than the two-dial method.

Conveniently, both cameras have plenty of customisation options so they can be set up to the user's preference. I particularly like the EOS 50D's My Menu screen that provides a home for the photographer's favourite control options. I find it helpful to use this screen to gain quick access to features such as the mirror lock-up, highlight tone priority, auto lighting optimiser and custom white balance controls. The E-30 lacks a menu screen that can be personalised and the only way to set the custom white balance is by assigning the One-Touch White balance function to the function (Fn) button.

As you would expect with cameras that cost more than £800, the Canon EOS 50D and Olympus E-30 are nicely put together and all the controls are within easy reach by the experienced user. Neither camera has a major flaw – though some may argue that the E-30's menu looks a little dated and the route to the custom white balance setting is an issue.

Dynamic range



According to our lab tests, the EOS 50D's recent firmware upgrade has had a positive impact upon its dynamic range, which now extends to 12EV instead of the 10EV we found before. In comparison, the E-30 has a respectable dynamic range of 11EV. In practice, I found that the highlight warning on the E-30 flashes more often than on the EOS 50D, indicating that the Olympus camera is unable to retain the brightest areas on more occasions than the Canon model. However, these shots, taken with the exposure reduced to preserve all the cloud detail, buck that trend. Switching the Olympus E-30 from its Normal Gradation setting to the High Key option has produced a significantly brighter end result, while turning the Canon EOS 50D from its Standard Auto Lighting Optimiser (ALO) setting with the Highlight Tone Priority (HTP) mode activated to its Strong ALO setting and with HTP activated has had little impact and the Canon shot looks too dark overall.

White balance and colour

Most modern DSLRs offer a selection of modes that adjust the colour of JPEG files to suit particular circumstances, but the Olympus E-30 goes further than usual. In addition to the Picture modes (Vivid, Natural, Muted, Monochrome and Custom), the E-30 also offers a collection of Art Filter effects such as Pop Art, Pinhole and Grainy Film (B&W), which are accessed via the mode dial on the top plate. When the Art Filters mode is selected, images are saved as JPEGs and take a couple of seconds to process. With a little experimentation it is possible to recreate these type of effects using image-editing software on a computer, but it is arguably more fun to produce them in-camera. After all, we use a particular film and camera combination to produce a one-off effect without worrying about the myriad other effects we could achieve with the same frame.

As usual for an EOS camera, the EOS 50D offers six Picture Styles (Standard, Neutral, Faithful, Portrait,

Landscape and Monochrome) that can be applied in-camera or to raw files via the supplied Digital Photo Professional (DPP) software.

The two automatic white balance systems cope well with a range of natural lighting, producing images that don't look overly corrected and retain the atmosphere of the scene. However, under artificial light it is better to set a custom white balance, or select a Kelvin value that gives the image the look you want. When photographing a feather under tungsten, for instance, the EOS 50D's custom white balance looked cool in comparison to how the scene appeared to my eyes, so I selected a warmer Kelvin value instead.

Metering

It is clear that the EOS 50D's 35-zone evaluative metering and the 49-zone ESP metering of the E-30 are very capable. Both resulted in correct exposures being selected in a range of conditions, but could occasionally be confused by an

unusual scene. The Canon camera, for instance, found a scene with a bright overcast sky over a field with a mix of green foliage and bright yellow rape flowers tricky and overexposed it. Meanwhile, I found I needed to reduce the exposure suggested by the E-30 to retain the detail in the white petals of a bank of large daisies. Of course, an experienced photographer – who is the target market for these cameras – would be alert to the potential issues that these scenes can throw up and keep an eye on the histogram to ensure the exposure is on track.

Olympus's highlight spot meter facility is great bonus for any situation where the detail needs to be retained in the brightest areas. Though our lab tests indicate the E-30 has a very respectable dynamic range of 11EV, I find its highlight warning flashes more frequently than the EOS 50D's, making light-tight spot metering especially useful. It would be nice if other manufacturers would include such a feature.

Viewfinder, LCD and Live View

While the Olympus E-30's viewfinder shows around 98% of the screen, the EOS 50D's crops in a little



Canon has cherry-picked the adjustment options to display on the EOS 50D's Quick Control Screen so it is quicker to navigate

Features in use Live View and LCD screen

ONE of the most distinguishing features of the Olympus E-30 is its articulated LCD screen with a sturdy hinge on its left-hand side, which means it can be rotated through 270°. There's no question that this makes a significant difference when shooting from very high or very low angles. Instead of having to press your head close to the ground and strain to see a screen on the back of the camera, the LCD panel can be positioned to give a clear view. It's especially useful when shooting in a wet or muddy location. The downside, however, is that the E-30's 2.7in LCD screen only has a resolution of 230,000 dots or 76,000 pixels and I was keen to see whether this has a negative impact for the 95% of occasions when shooting from a more normal angle. To investigate this, I used the Live View systems of both the EOS 50D and E-30 in a range of situations throughout this test – even in bright sunny conditions when I would be more inclined to compose shots in the viewfinder.

There are many advantages to using Live View technology, not least that the impact of camera settings can be seen and there's the near 100% field of view so the final image doesn't have any surprises at the edges. In addition, both the EOS 50D and E-30 allow the view to be magnified by up to 10x. This makes it much easier to be precise with manual focusing.

The dramatically different resolutions of the two



screens would suggest that the EOS 50D will reveal much more detail than the E-30, but while the Canon camera gives a crisper view of the scene and the tiny details it contains, I found that the Olympus model was sufficiently detailed to allow accurate focusing. Even when shooting a subject with very fine detail, such as this peacock feather, I found I could pin down the focus to the exact spot where I wanted it just as quickly with the E-30 as I could with the EOS 50D.

Both the LCD screens have wide viewing angles,

but the E-30's suffers from reflections far more than the EOS 50D's, making it a little harder to use in bright conditions – even when viewed straight on. In contrast, the EOS 50D's screen provides a clearer view, but the extreme foreshortening of the scene when viewed from an angle makes it difficult to compose or focus properly.

Canon: raw file processed to taste



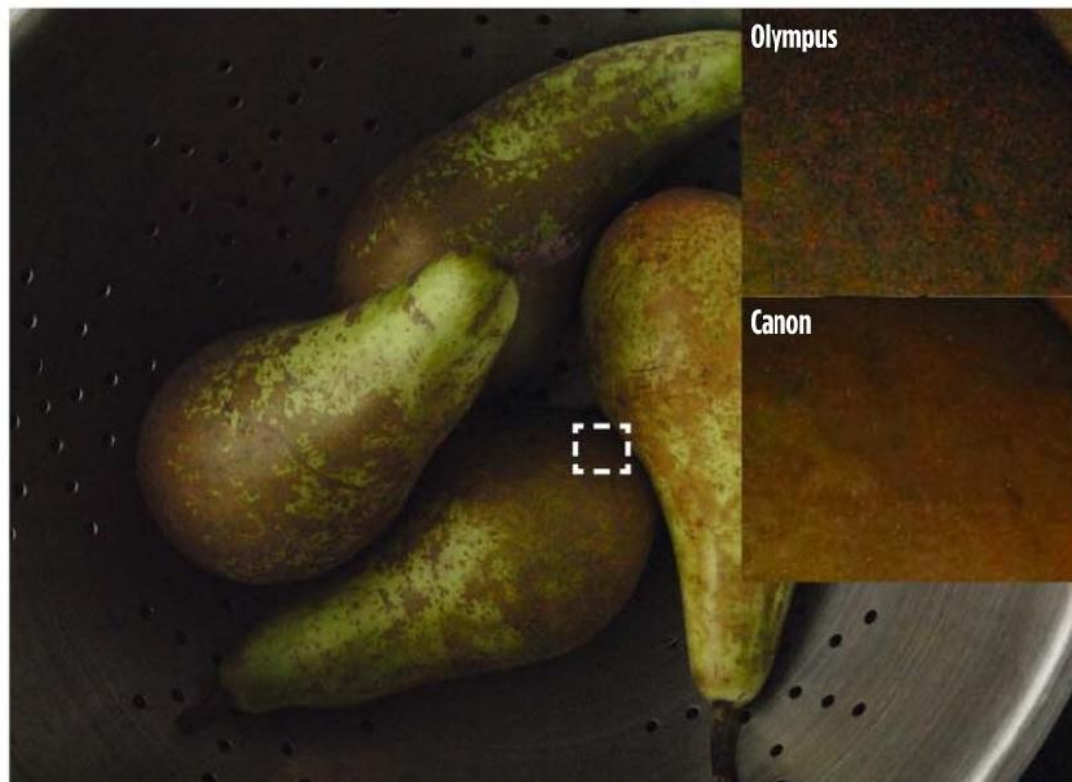
Olympus: raw file processed to taste



Since Nikon and Sony first introduced an LCD screen with 920,000 dots (307,000 pixels), other manufacturers, including Canon, have been following suit. Though Olympus is still using 230,000-dot (76,000-pixel) devices in its cameras, the difference between the EOS 50D's screen and the E-30's isn't as much as the numbers may suggest. Although the E-30's articulated LCD suffers more from reflections and lacks a little of the crisp detail of the EOS 50D's fixed screen, it still provides enough information for precise manual focusing using the enlarged views. I will take a closer look at the cameras' LCD screen and Live View performance in the 'Features in use' section.

All the AF points on these two cameras are biaxial, but while the E-30 has 11, the EOS 50D has nine. In addition, the Olympus AF system is sensitive down to -2EV so it can operate in lower light than the Canon system, which can only cope with -0.5EV. So, first blood to Olympus.

As is usual today, both cameras offer the option of contrast or phase-detection AF in Live View mode. In many cases I found the Olympus contrast-detection system quicker to focus than the Canon version, but on a few occasions during this test the EOS 50D system was able to get the subject sharp when the E-30 wasn't. Neither system is really suitable for use when handholding the camera or with moving subjects. In many situations users are more likely to focus manually, using the image enlargement options to ensure a sharp result. **AP**



These enlargements are from images captured with the two camera's noise-reduction systems set to their standard settings and taken at ISO 3200 in natural light. The darker areas of the Olympus E-30 image are noticeably noisier than the same sections of the Canon EOS 50D image. Some chroma noise is visible, and at A4-size the shot from the Olympus camera looks a little grittier than the one from the Canon

WHILE many professionals specialise in one area of photography, enthusiasts are more inclined to be interested in several subjects. They may shoot a landscape in the morning, still life in the afternoon and a fairground in the evening. As result, they need a camera they can set up quickly and that can cope with a range of conditions. The EOS 50D is at the pinnacle of Canon's APS-C-format DSLR range, while the E-30, theoretically at least, sits just below Olympus's top-end E-3. Both cameras are specifically designed with enthusiasts in mind and allow an impressive range of customisation so users can tailor them to their own working methods. Neither camera will disappoint provided they are coupled with good-quality optics, but there are two major distinguishing features that separate them. The first is the Canon EOS 50D's superior resolving power, which ensures images have plenty of detail. The E-30 is also very capable, but its smaller sensor results in higher levels of noise at comparatively low sensitivity settings. Let us not forget, though, that this smaller sensor enables Olympus to provide a range of smaller, lighter telephoto optics that can make the enthusiast's camera bag a lighter load to carry over long

Another distinct difference between the two cameras is their LCD screens. While I found that the lower resolution of the Olympus E-30's device isn't a major hindrance, its articulation is a significant advantage for those who like to shoot from a range of angles. An articulated screen doesn't just make life easier, it also encourages the photographer to experiment more. Consequently, it can help users improve their photography.

Though the Olympus E-30 is a good camera, its score is lower than the Canon EOS 50D's due to its more restricted sensitivity range, higher noise levels, lower resolving power and its reliance on Supersonic Wave Drive (SWD) lenses to get the best from the AF system. Either model will suit enthusiasts well, but the Canon EOS 50D is just a little better all round.

Canon 50D	Features	Score
	Noise/resolution	27/30
	Dynamic range	8/10
	LCD/viewfinder	8/10
	Build/handling	8/10
	Autofocus	8/10
	Metering	8/10
	AWB/colour	8/10

Olympus E-30	Features	Score
	Noise/resolution	23/30
	Dynamic range	8/10
	LCD/viewfinder	8/10
	Build/handling	8/10
	Autofocus	7/10
	Metering	9/10
	AWB/colour	8/10

82%

79%

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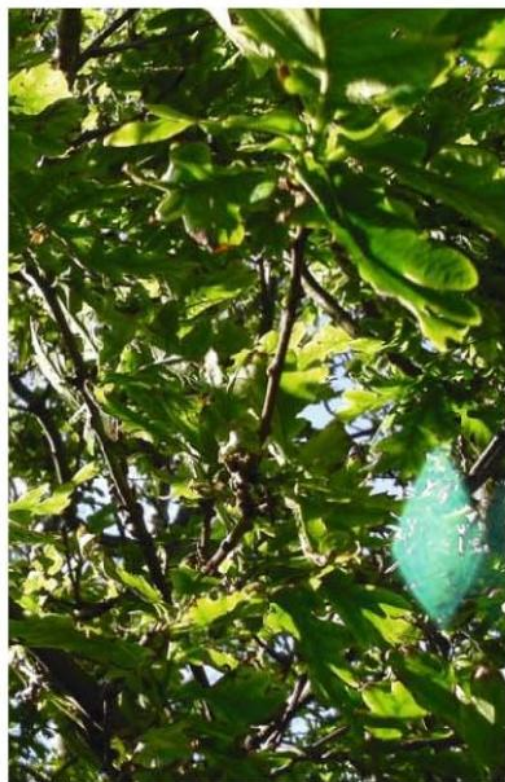
Q&A

Rough diamond

George Lewis asks I was shooting with my newly bought Sanyo FH1 recently, and having already taken a number of still pictures at the eight-million-pixel capture setting, I pointed the camera at an apple tree in my garden to test the autofocus – resulting in the strange diamond-shaped artefact appearing in the downloaded picture.

Have you any ideas about what might have caused this? I checked, and there was absolutely nothing hanging on the tree.

Barney Britton replies I have a Sanyo FH1 in front of me at the moment, George, and after peering down the lens I can tell you that what you're seeing is flare in the shape of the lens aperture. The lenses in most cameras have circular apertures, formed by several overlapping blades, but the aperture of the Sanyo FH1's lens is of the square type. Square apertures are cheaper and easier to manufacture, and they are very simple in design, consisting of two L-shaped plates that form a square or, in this case, diamond-shaped aperture. This aperture can be varied in size simply by moving the two plates closer or further apart. There is nothing you can do about the effect I'm afraid, except shade the lens, and avoid shooting or filming in environments where lens flare is likely, such as into, or at an acute angle to, the sun or any powerful light source.



Macro for a D40

Neil Staton asks I recently bought a Nikon D40 and I have been offered a Sigma 70-300mm f/4-5.6 APO DG Macro at a reasonable price. Will this fit the D40?

Barney Britton replies As long as the

lens is a Nikon-fit example, then it should mount on to your D40 and you will be able to use the lens with its aperture ring locked in the automatic position (normally marked in red). However, because the Nikon D40 lacks a built-in AF drive motor, you will have to operate the lens in manual-

focus mode only. This isn't as inconvenient as you might think for general photography, but it will severely limit the usefulness of the lens for shooting moving subjects.

Something of a bargain

John Anson asks I was interested in your £50 challenge (AP 9 May), particularly Richard Sibley's contribution. Was it a misprint or did he really acquire a 19-90mm zoom lens on his strict budget? If so, I'd love to learn the details of this optical bargain.

Richard Sibley replies Sadly, it was a

Polariser results

Sid Gillingham asks I'm using Panasonic Lumix DMC-FZ8 and FZ18 bridge cameras and wonder if there's a circular polarising filter available to fit them? Also, am I right in thinking I can't expect the results I enjoyed with the polariser and my film Minolta Dynax 7, and that Photoshop is the preferred way of adjusting digital images?

Barney Britton replies Both the Panasonic Lumix DMC-FZ8 and FZ18 have 55mm filter threads, which is a standard size, so you should have no problem finding a circular polarising filter to fit.

To address your second point, you can expect the same results from using a polarising filter on your digital cameras as you would on film. Polarising filters don't simply colour the light coming through the camera's lens, they block reflected light, which allows you to remove reflections from water and glass. Photoshop can help increase the contrast and saturation in skies (another benefit of polarising filters), but it cannot be used to remove reflections, since this is a product of the way the light is treated before it reaches the sensor, rather than a post-processing effect.



Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

FAQ

Frequently Asked Question

Using telescopes for astrophotography or a spotting scope for digiscoping is something we are often asked about. For astrophotography, and even for some wildlife photography, it can be more economic to use a telescope rather than a telephoto lens with a teleconverter attached.

The exact method of mounting a telescope depends on your camera and telescope combination. Most SLRs can

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Your questions answered



Limitations of older Nikon DSLRs

attack_donut asks Assuming one has new lenses, what physical limitations would one encounter when using older DSLRs such as the Nikon D1H and D1x?

sillycongru replies The first thing that comes to mind is poor battery life. The Ni-MH batteries would almost certainly be well past their best, but the camera may come supplied with some decent third-party batteries.

Rhys replies A few more things that some may find problematic are that the largest size memory card you can use is 2GB due to the FAT 16 format, and that the computer interface is FireWire and not USB. The rear screen is a bit on the small side compared to more modern cameras.

I have a D1x and it does me proud. The unique sensor interpolates to 10MP with no loss of quality. Being a pro body, it's built like a tank and easy to use.

GeoffR replies I would hold out for a D1x if I were you. The D1H is 2MP and very good quality, but at 5MP the D1x is much nicer in most respects.

If you buy replacement batteries, make sure that you transfer the battery 'doors' from genuine Nikon batteries; in my experience they fit a lot better.

misprint, though I still consider my Auto Chinon 90-190mm f/5.6 zoom lens to be something of a bargain.

Using a Zenit

John Hall writes A friend of mine recently passed away, but before he did, he gave me a lot of his photographic equipment. One of the items is a Zenit EM with a 135mm Tamron lens. Having read your second-hand issue (AP 9 May), I now wish to try out the camera and lens. However, as the meter is on the top of the camera, can you tell me how the controls work?

Richard Sibley replies The Zenit EM is quite a simple camera, with a control dial for shutter speed, a film sensitivity and exposure dial, and a self-timer lever on the front. Set the film sensitivity and then point the camera at the scene and check the lightmeter on the top of the camera. Now turn the exposure scale around so that the circular exposure pointer aligns with the metering needle. Next, use the exposure scale to choose an appropriate aperture and shutter speed combination for your scene. A full Zenit EM manual can be found online at www.aisling.net/photogze1.htm.

be attached to a telescope via a T-mount adapter. With the eyepiece of a telescope removed, the T-mount adapter screws on to either the rear of the telescope or the eyepiece thread. In turn, the T-mount adapter needs to fit the body of your camera. This is the same adapter you would use if you were fitting a T-mount lens.

There are other adapters, specifically designed for compact digital cameras. The smaller size of compact cameras makes them easier to use when coupled with a telescope, as they are lighter and more manoeuvrable when trying to track a moving subject or find a particular astronomical target. Compact cameras also don't suffer from mirror slap, the slight vibrations of which can affect image sharpness.

To help steady a camera and scope it is vital to use a sturdy tripod and mounting system. This is further complicated by the long exposures needed for astrophotography. As the earth rotates, it appears as if stars are moving across the sky. Over a long exposure this causes light trails in the sky. To prevent these trails, or blurring caused by this movement, an equatorial telescope mount should be used. This compensates for the Earth's rotation by using a motor to rotate the telescope at the same speed as the Earth is turning, helping to prevent star trails and blurring.

For more on astrophotography visit www.astropix.com, or for digiscoping visit www.digiscoping.co.uk. Richard Sibley

Next week

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Results Round 4

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

The theme was **Plant Life** and here's the pick of the crop



Super zooms

Geoffrey Crawley tests a Canon EF-S 18-200mm lens and an 18-270mm optic from Tamron

Under your skin

Richard Sibley finds out what's in the stylish new body of the **Sony Alpha 380**



Print run
Angela Nicholson tries the new **Canon Pixma Pro 9000 Mark II**

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Paul Whiting from concept to final image

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ICONIC CAMERAS

Ivor Matanle traces the history of the Mamiyaflex C-series models, the first twin-lens reflex cameras to have interchangeable lenses

Mamiyaflex C

IN 1957, the Japanese company Mamiya launched a professional rollfilm twin-lens reflex camera unlike anything seen before or since. The Mamiyaflex C series was to bring a new kind of utilitarian versatility to commercial, and later amateur, photography. The key difference between the Mamiyaflex C and other successful mid-20th century twin-lens reflex cameras was its interchangeable lenses. Each pair of matched lenses, on a panel and with its own Seikosha shutter, mounted on to a lens standard focused by bellows. Although larger than the Rolleiflex and Hasselblad cameras then dominating the professional market, the Mamiyaflex C offered much greater versatility than the Rolleiflex, and almost as much as the Hasselblad, at a fraction of the price. The rare and unsuccessful French Rex Reflex of the 1950s, and the scarce later Koni-Omegaflex, were both

designed for interchangeable lenses, but neither was produced in quantity and neither seized the imagination of the market in the way that the Mamiyaflex C series of cameras did over more than 35 years' production.

The Mamiya-Sekor lens sets were of high professional quality yet were mechanically rudimentary, held in place on the camera by a spring clip. An internal light baffle, swung into place by a knob on the side of the



The wind knob of the Mamiyaflex C2 is high on the right-hand side of the camera, as the photographer sees it. The camera is fitted with the 105mm f/3.5 Mamiya-Sekor lenses, and a set of 65mm f/3.5 Mamiya-Sekors is beside the camera



The Mamiyaflex C2 of 1958 fitted with 105mm f/3.5 Mamiya-Sekor lenses and with the 105mm frame finder in position over the hinged flap within the viewfinder hood. Once the image has been focused, the flap can be pushed down towards the screen and the sports finder used to frame the shot. This is not totally necessary, but it may be desirable with action shots



camera marked 'Lock' and 'Unlock', made it possible to change lenses without fogging the film, and locked up the shutter-release mechanism while you did it. The sheer utilitarian simplicity and versatility of the Mamiyaflex C was a breath of fresh air. The bellows also made the Mamiyaflex a superb camera for close-up work, provided that a parallax correcting accessory called a Paramender was used to move the taking lens into the position previously occupied by the viewing lens before the shot was taken. Close-up work could be carried out with any of the interchangeable lenses, although the 105mm f/3.5 was probably the best for the purpose.

The new camera's appearance in the UK was delayed by the last vestiges of post-Second World War import controls, but when the Mamiyaflex C reached the UK at the end of 1958,

it was seized upon by retailers in the professional photographic market as a comparatively low-cost option. During 1959, an improved version with interchangeable viewfinder and both left and right focusing knobs was announced as the Mamiyaflex C2, and in the 7 September 1960 issue of AP, Piccadilly Photo Centre listed a new Mamiyaflex C with 105mm f/3.5 lens at £83 16s 6d (£83.82), and a C2 with 80mm f/2.8 optic at £99 13s 3d (£99.66). A 135mm f/4.5 Mamiya Sekor lens was £49 10s (£49.50) and a 180mm f/4.5 Mamiya-Sekor was £66 6s (£66.30). In the same issue, a Hasselblad 500C (the ultimate professional camera at the time) was just over £250.

The modified design of the C2 introduced the flat base with 'chin' at the front that was characteristic of all



1957 Mamiyaflex C announced

Harold Macmillan becomes Prime Minister. Soviet Union launches Sputnik 1, the world's first artificial satellite. Britain tests its first H-bomb.

1958 Mamiyaflex C2 available in Britain

NASA created in USA. Iraqi revolution overthrows monarchy. Bobby Fischer wins US chess championship, aged 14.

1960 First Mamiyaflex wideangle lens: 65mm f/3.5 Mamiya- Sekor

Sharpeville massacre in South Africa. First birth control pill available in USA. First successful kidney transplant.

1963 Mamiyaflex C3 appears

First episode of 'Doctor Who' on TV. Martin Luther King 'I have a dream' speech. President John F Kennedy assassinated in Dallas.



later models. It stopped the camera toppling forwards if placed on a flat surface when the bellows were normally extended, and improvements to the range continued apace. The announcement of the excellent 55mm f/3.5 Mamiya-Sekor wideangle lens during 1960 began the process by which the Mamiyaflex became Britain's favourite wedding photographer's camera, since the coverage of the wideangle lens and the contrasty image quality delivered by the Mamiya-Sekor lenses provided the medium-format image quality that brides' mothers expected, although they probably didn't realise it.

In 1962/63 the announcement of the crank-wind Mamiyaflex C3 eliminated the doubts of photographers accustomed to the crank wind of the Rolleiflex and suspicious of the knob-wind C2. The Mamiyaflex C3 added not only crank wind, but also automatic exposure counter reset and double-exposure prevention, neither of which was present on a C2. However, you still had to cock the shutter manually after you had wound on the film, which was a practice alien to the Rolleiflex user. The C3 also had new styling and somehow looked more 'professional' than the earlier cameras. The textured rubber finish on the body is virtually indestructible.

Self-cocking

In 1965, the C3 was replaced by the C33, a similar-looking camera, but with automatic shutter cocking by an

A Mamiya C3 (left) fitted with 180mm f/4.5 Mamiya-Sekor lenses and Porroflex eye-level viewfinder, and a Mamiya C33 with 105mm f/3.5 Mamiya-Sekor lenses and the standard folding viewfinder hood with magnifier



arm that moved around the base of the lens mount. This caused a problem for existing owners of the 180mm f/4.5 Mamiya-Sekor lens because the shape of the back of the older lens mount fouled the cocking arm. A new version of the 180mm optic with a flattened profile to the back of the lens mount was announced at the same time as the C33, so you have to be careful, if buying now for a C33 or later, to get the right lens. A sheet-film back for 6.5x9cm cut film was offered for the Mamiyaflex C33 and there was also a replacement back for 220 film.

The C2 was replaced in 1966 by the Mamiyaflex C22. This was a lighter camera for which there were interchangeable backs for 120 and 220 film. The C22 retained the knob wind and manual shutter cocking of the C2, but had double-exposure prevention. Then, in 1968, the C22 was replaced by the C220, still with manual shutter cocking but with automatic film counter reset. The wind knob on the C220 had a built-in fold-out crank and, with the advent of 55mm wideangle and 250mm telephoto lenses, the focusing scale on the side of the bellows base for the first time offered scales for all the focal lengths made for the Mamiyaflex range: 55mm, 65mm, 80mm, 105mm, 135mm, 180mm and 250mm. With the C220 was introduced a budget-priced standard lens, the 80mm f/3.7 Mamiya-Sekor.

Grown up

The Mamiyaflex C system came of age in 1969/70 when the Mamiyaflex C330 was introduced. This was not because of any massive advance in capability or function represented by the C330, although there were considerable improvements, but

A Mamiya C330 with (l-r) 250mm f/6.3 Mamiya-Sekors, 180mm f/4.5 Mamiya-Sekors, 135mm f/4.5 Mamiya-Sekors, the rare 105mm f/3.5 Mamiya-Sekor D with diaphragm in the viewing lens for depth of field, and 55mm f/4.5 Mamiya-Sekors. Beside the camera is the magnifying viewfinder with CdS exposure meter



mainly because it 'looked right'. The introduction of all-black lenses, without the bright steel shutter bezels of Mamiyaflex lenses made until about 1968, and a stylish overall appearance, made the C330 an endearing camera.

However, the C330 did offer the considerable benefits of interchangeable focusing screens, automatic parallax compensation with all focal lengths and, for the first time, a frame counter that configured itself automatically for 120 or 220 film when the pressure plate was rotated to its 120 or 220 setting. This hugely benefited wedding photographers who, if they ran out of 220 film during a job, could revert to 120 to finish it.

In 1972, an upgraded version of the C330 appeared as the C330f, and the C330 and C330f were manufactured

side by side until the original C330 was discontinued in 1974. The three key differences were that the C330f had a single-action focusing hood, which is much easier to use; a focusing lock that was absent from the C330; and a film tab holder as a film reminder. The C330f was produced until 1982.

Two final versions of the Mamiyaflex appeared in the early 1980s. The rarely seen C220f, with the automatic exposure counter changeover from 120 to 220 when the pressure plate was rotated was followed in 1983 by the C330s, a successful and even more rugged development of the C330f with larger focusing knobs, a better rear door latch and stronger stud mountings for the camera strap. The C330s eventually ended its production run in 1994.

1965 Mamiyaflex C33 with self-cocking appears

Rhodesia makes unilateral declaration of independence. 150,000 US troops go to Vietnam. Lyndon Johnson sworn in for first full term as president.

1968 Mamiyaflex C220 announced

Soviet troops invade Czechoslovakia. Martin Luther King and Robert Kennedy assassinated.

Amateur Photographer ICONS OF PHOTOGRAPHY



Vital accessories

ACCESORIES for the Mamiyaflex cameras include filters, lens hoods, flash brackets, a tripod quick release, various viewfinders and a pistol grip. A major accessory is the Porroflex, a lightweight eye-level viewing system that uses mirrors rather than a prism to present an eye-level image. The image is somewhat dimmer as a result. Try a Porroflex first – the initial type fits only the C2 and C3 because the strap lugs of later cameras foul it. A more expensive prism was available for the C330 and later models, as was a CdS metering prism.

Some of the accessories for the Mamiyaflex series of cameras (back row l-r): an early Mamiyaflex flash bracket, Mamiyaflex C2 with 105mm f/3.5 Mamiya-Sekor lenses, magnifying viewfinder with CdS exposure meter, lens hood for 180mm and 250mm lenses and Mamiya C330 with 80mm f/2.8 Mamiya-Sekors. (Middle row): Mamiyaflex plate back outfit, lens hood for 80mm lens and its case, and lens hood for 55mm f/4.5. (Front row): plate holder, instructions for C2, Paramender and trigger release for later cameras

What do you have to pay?

Prices vary dramatically. A few years ago, the early cameras did not sell easily and were very cheap – as little as £35–£50 with a standard lens – whereas the C330 series was well up in the £200–£300 range. Respect for the early models has increased, so prices have risen, and the general drift downwards of prices for usable film cameras has greatly reduced the market value of the later cameras. A C2 with 65mm f/3.5 lens made £75 on eBay during May, yet an Australian vendor is asking £286.32 as a 'Buy it now' price for a similar combination plus a Porroflex as I write. The C3, which I prefer, is selling for between £70 and £140 with a standard lens, and a C330 with 80mm f/2.8 lens seems currently to realise £140–£160.

Any Mamiyaflex needs careful checking (see right). I therefore pay to buy from a dealer who knows his (or her) Mamiyas and has the expertise to ensure that you don't buy a bad one. You pay a little more, but it is worth it.

Mamiyaflex lenses

When the Mamiyaflex series first appeared, only three lenses were available: an 80mm f/2.8, a 105mm f/3.5 and a 135mm f/4.5. In 1960, the 65mm f/3.5 lens, the first wideangle optic for the Mamiyaflex, and the 180mm f/4.5 lens were announced. By the time the Mamiyaflex C3 became available in 1963, the lens range was 65mm f/3.5, 80mm f/2.8, 105mm f/3.5, 135mm f/4.5 and 180mm f/4.5.

When the C330 appeared, or possibly just before, the lens range

was redesigned to be all black, with the apertures and shutter speeds picked out in white. Two new focal lengths were added in 1968: a 55mm f/4.5 wideangle and a 250mm f/6.3 telephoto. The 250mm Mamiya-Sekor C lens is unlike the rest of the optics in the range in that it has no automatic shutter cocking, so you have to cock the shutter manually for each shot. The 55mm f/4.5 Mamiya-Sekor C lens seems to have been one of those lenses whose quality varied from individual lens to individual lens. One curiosity of the Mamiya-Sekor C range was the 105mm f/3.5 DS. This had a diaphragm in the viewing lens so the lens could be stopped down to assess depth of field – normally one of the things you just can't do with a twin-lens reflex camera. **AP**

1969 Mamiyaflex C330 appears

Neil Armstrong and Buzz Aldrin walk on the moon. QE2's maiden voyage. Richard Nixon becomes US president.

1972 Mamiyaflex C330f appears alongside C330

SALT 1 arms limitation treaty signed. Black September attacks at Munich Olympics. Direct rule in Northern Ireland announced.

1983 Mamiyaflex 330s, the last version, appears

Brinks-Mat bullion robbery, London. President Reagan's Strategic Defense Initiative (Star Wars). Microsoft Word first released.

If you're buying

Watch out for... Signs of even minor impact damage

This is a camera easily damaged by impact – ask anyone mailing one to you to use a large box and bubble wrap. If dropped, the camera could be out of alignment or worse.

Damaged viewfinder mounting

The waist-level hood, Porroflex or prism has slots that fit on to pins on the top of the camera. People try to force early finders on to late cameras and break the casting at the slots on the finder. Also check the focusing screen as it marks easily.

Bent or malfunctioning light baffle

This is moved into place by a knob on the side of the camera marked 'Lock' and 'Unlock'. Operate the knob, unclip the lens unit and look closely at the baffle visible in the lens aperture. If it is damaged you will not be able to change lenses mid-film.

Shutter problems

The Seikosha shutters in Mamiyaflex lenses are usually reliable, but check all speeds carefully. Make sure the iris operates properly. Ed Trzoska will quote for repairs (Tel: 0116 267 4247).

Fungus or haze in the lens

Look for white thread-like clusters or haziness between the lens elements. This can be expensive to sort out.

You may also like...

A Rolleiflex, which is still usually more expensive than a Mamiyaflex and without interchangeable lenses, but with higher quality, greater street cred and less bulk. Pictured is the 1955 MX LVS Automat.



Thanks to Peter Bourne and Peter Toogood of the PCCGB for the loan of the cameras illustrated in this article.

Join the PCCGB

The Photographic Collectors' Club of Great Britain runs a quarterly postal auction and publishes magazines full of classic camera information. Go to www.pccgb.com for more information and to download a membership form. Or phone 01920 821 611 (but not, please, to ask for valuations on cameras).

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CF-D80	EN-EL3e	EH-5A	DK-21M	DK-5	SB-400	SC-28	ML-L3	MC-DC1	BM-7	AS-15	MB-D90	DR-6	DG-2	Capture NX2	UC-E4	SB-900
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EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30
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£48.93	£233.91	£1518.70	£34.24	£195.73	£73.39	£73.39	£19.56	£3.91	£6.84	£195.73	£48.93	£97.86	£117.43	£3.91	£127.22	£4.88

EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4B	DK-17A	MC-30	MC-36	ML-3	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35
£88.07	£127.22	£176.16	£12.71	£73.39	£518.70	£19.56	£54.80	£117.43	£185.94	£58.71	£195.75	£76.33	£19.56	£127.22	£5.86	£97.86

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Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-SL	CA-PS400	CA-S70	ACK-E2	RS-B0N3	TCB0N3	LC-5	Angle Finder	EP-EX15	Rubber Frame 1A	DioSeries	Eyecup EB	WFT-E4	IFC-500U
	£122.34	£132.49	£53.82	£39.14	£88.07	£53.83	£58.71	£39.14	£97.86	£322.96	£146.80	£17.53	£5.85	£8.31	£5.58	£587.21	£27.39

Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB-S70	CA-RS0N3	TCB0N3	LC-5	Angle Finder	EP-EX15	Rubber Frame 1A	DioSeries	Eyecup EB	Focus Screen	WFT-E4	IFC-500U
	£229.00	£69	£19.56	£132.49	£17.61	£28.23	£39.14	£97.86	£322.96	£146.80	£17.53	£5.85	£8.31	£5.85	£25.44	£699	£27.39

Canon EOS-1D Mark II	LP-E4	ACK-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N	LCS	Angle Finder	Antifog	DioSeries	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£97.86	£88.07	£293.60	£28.38	£39.14	£97.86	£322.96	£146.80	£24.46	£19.56	£9.78	£25.44	£586.24	£132.49	£20.55	£19.56	£27.39

Canon EOS-1D Mark III	LP-E4	ACK-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N	LCS	Angle Finder	Antifog	DioSeries	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£97.86	£88.07	£293.60	£28.38	£39.14	£97.86	£322.96	£146.80	£24.46	£19.56	£9.78	£25.44	£586.24	£132.49	£20.55	£19.56	£27.39

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4GB £14.49	4GB £16.99	8GB £59.99	8GB £89.99	8GB £89.99	8GB £39.14
8GB £26.99	8GB £28.99	16GB £112.99	16GB £112.99	16GB £112.99	16GB £117.44
16GB £54.99	16GB £54.99				
5-in-1 Card Reader USB 2.0 £12.71	Compact Flash	Compact Flash	Compact Flash	Compact Flash	Lexar
	2GB £19.49	4GB £24.99	8GB £24.99	8GB £24.99	UDMA 300x CF
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MN734B Pro Black	£94.40				
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MN734B Pro Black	£334.99				
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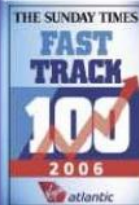
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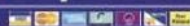
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Nikon F Nikon F F F F F F F

Nikon F + Eye-Level Finder Chrome #6452xxx	Exc+	E350	15mm f3.5 AIS #1803xxx Sold
Nikon F + Eye-Level Finder Chrome (Apollo)	Exc+	E350	24mm f2 AIS #230xxx
Nikon F + Eye-Level Finder Chrome	Exc	E230	24mm f2 AIS #238xxx
Nippon Kogaku Waist Level Finder	Exc++	E80	Tamron 24mm f2.5 (AI Fit)
Nikon F2 Nikon F2 F2 F2 F2 F2	Exc++	E170	24mm f2.8 AIS #796xxx Sold
Nikon F2 Photomic #7116xxx	Exc+	E170	24mm f2.8 AIS #824xxx
Nikon F2 Photomic Black #7434xxx Sold	Exc++	E250	28mm f2.8 AI #625xxx Sold
Nikon F2A with MD-2 & MB-1 Black Sold	Exc	E350	28mm f4 Perspective Control
Nikon F2AS Black #7737xxx Sold	Exc	E350	35mm f1.4 AIS #449xxx Sold
Nikon F2AS Black #7782xxx	Exc	E320	35mm f1.4 AIS #606xxx (boxed) very late lens;
Nikon MD-2 & MB-1	Exc++	E170	purchased Brand New from us
Nikkormat Nikkormat Nikkormat	Exc++	E170	35mm f2.8 Perspective Control #870xxx
Nikkormat FS Chrome Rare #7407 Sold	Exc++	E270	35mm f3.5 PC #108xxx Very early Nippon
Nikkormat FT Chrome #3118xxx Sold	Exc+++	E120	Kogaku Perspective Control; Chromel filter rim
Nikkormat FT2 Black + 50mm f1.4 minor dent on top left corner otherwise very nice condition Sold	Exc++	E190	50mm f1.4 AIS (boxed)
Nikkormat EL Chrome #5344xxx	Mint-	E150	Zeiss 50mm f1.4 Planar T* ZF + hood Sold
FM FM2 FA F3 FE2 FM2n F3 FE	Mint	E420	55mm f2.8 AIS Macro #380xxx Sold
Nikon FM3A Black (boxed)	Mint	E420	85mm f1.4 AIS + hood #242xxx
Nikon FM Chrome #3446xxx	Exc+	E150	105mm f2.5 AIS #979xxx
Nikon FM2 Titanium	Mint-	E850	105mm f2.5 AIS #102xxx
Nikon FM2 Chrome #7202xxx	Exc+	E190	105mm f2.8 AIS Macro + hood #302xxx (boxed)
Nikon FM2 Chrome #7667xxx	Exc++	E230	135mm f3.5 Nikkor-Q AI Converted #968xxx
Nikon FM2n Chrome #8074xxx	Exc	E190	135mm f2.8 AI #846xxx Sold
Nikon FM2n Chrome #8276xxx	Exc++	E230	180mm f2.8 AIS ED #393xxx
Nikon FM2n Chrome #8429xxx	Exc	E190	180mm f2.8 AIS ED #445xxx
Nikon FM2n Chrome #8662xxx	Exc+++	E250	200mm f4 Nikkor-Q C AI Converted #628xxx
Nikon FM2n Black #7513xxx	Exc+	E220	200mm f4 AIS Macro #192xxx
Nikon FM2n Black #7535xxx	Mint-	E220	200mm f4 AIS Macro #205xxx
Nikon FM2n Black #7571xxx	User	E190	300mm f2 AIS ED with flihc case
Nikon FM2n Black #8702xxx (boxed)	Mint-	E320	300mm f2.8 AIS ED
Nikon FE Chrome #3083xxx	Exc+	E150	300mm f4.5 AIS #510xxx
Nikon FE Chrome #3454xxx	User	E110	500mm f8 Reflex-Nikkor C
Nikon FE Chrome #3853xxx	Exc++	E170	600mm f4 AIS ED + hood #177xxx
Nikon FE Chrome #3862xxx	Exc+	E150	28-85mm f3.5 AIS #2326xxx (boxed)
Nikon FE Chrome #4076xxx	Exc+	E150	28-85mm f3.5-4.5 AIS #242xxx Sold
Nikon FE Chrome #4447xxx	Mint-	E200	35-70mm f3.5 AI #798xxx
Nikon FE Black #3135xxx	User	E110	35-70mm f3.5 AIS #826xxx
Nikon FE Black #3576xxx	Exc++	E180	35-70mm f3.5 AIS #967xxx
Nikon FE Black #3905xxx	Exc++	E180	35-105mm f3.5-4.5 AIS #182xxx
Nikon FE Black #4157xxx	Exc+	E150	35-135mm f3.5-4.5 AIS #239xxx
Nikon FE2 Chrome #2080xxx	Exc+	E210	35-135mm f3.5-4.5 AIS #251xxx
Nikon FE2 Black #2393xxx	Exc	E190	Tamron 35-135mm f3.5-4.5 (AIS Fit)
Nikon FA Black #5172xxx	User	E150	35-200mm f3.4-4.5 AIS #206xxx
Nikon F3/T Titanium Black T8511xxx (boxed)	Sold	E890	43-86mm f3.5 AI #798xxx
Nikon F3 #1443xxx	Exc++	E170	
Nikon F3 HP #1375xxx	Exc+	E170	

Pre-owned Canon

EOS-1Ds MkIII (Complete; boxed) Low Actuations	As new	E3990	XPAN with 45mm + Centre Filter
EOS-1D MkIII (Complete; boxed) Low Actuations	As new	E1990	XPAN with 45mm + hood Sold
EOS-1D MkIII + Charger under 62100 actuations	Exc+++	E790	Flex Body
EOS-5D (Complete; boxed)	Mint-	E390	503CW + 80mm f2.8 CFT* + A12 Sold
EOS-1N RS (boxed)	Exc++	E850	501CM + 80mm f2.8 CFT* + A12 (Acute Matte D) Sold
EOS-3 HS (with PB-E2)	Exc+++	E290	500CM + 80mm f2.8 CFT* + A12
EOS-3	Exc++	E230	40mm f4 Distagon CT* #6078xxx
EOS-1	Exc+	E120	50mm f4 Distagon CFT* #5633xxx in lens keeper
Sigma 20mm f1.8 EX DG + hood	As new	E320	50mm f4 Distagon CFT* with focusing lever
EF20mm f2.8 USM	Exc+	E260	60mm f3.5 Distagon CT* #6081xxx
EF20mm f2.8 USM Sold	Mint	E320	100mm f3.5 Planar CFT* #7186xxx Sold
EF24mm f2.8 + hood (boxed)	As new	E290	120mm f4 Makro-Planar CFT* #7125xxx Sold
EF50mm f1.0 USM	As new	E3290	120mm f4 Makro-Planar CFT* #7294xxx Sold
EF135mm f2.8 Soft Focus (boxed)	As new	E230	150mm f4 Sonnar CT* #5803xxx Sold
EF200mm f1.8L USM + hood	Exc+++	E2590	150mm f4 Sonnar CFT* #6654xxx
EF200mm f2L USM Image Stabilizer + hood & Case	As new	E3990	150mm f4 Sonnar CFT* #7035xxx
EF200mm f2.8L USM	Mint-	E470	150mm f4 Sonnar CFT* #7035xxx
EF300mm f2.8L USM + hood & Flight Case	Exc	E1590	150mm f4 Sonnar CFT* #8863xxx
EF300mm f4L USM Image Stabilizer	Exc+++	E1590	150mm f4 Sonnar CFT* #8807xxx
EF400mm f2.8L USM + Flight Case but no hood	Exc+	E2690	150mm f4 Sonnar CFT* #7186xxx Sold
EF400mm f2.8L USM Image Stabilizer + hood	Exc+++	E4490	180mm f4 Sonnar CFT* #7423xxx
EF600mm f2.8L USM Image Stabilizer + hood	Exc+++	E4950	180mm f4 Sonnar CFT* #7949xxx (boxed) Sold
Sigma 800mm f5.6 AF Apo + hood & flight case	Exc+++	E1490	250mm f5.6 Sonnar C 4#205xxx
FD800mm f5.6L + hood & Flight case	Exc++	E1750	500mm f8 Tele-Tessa CFT* + Hard Leather Case
Sigma 12-24mm f4-5.6 DG HSM	Mint	E470	Hasselblad Vinder CW
EF-S17-85mm f4-5.6 USM IS + hood	Mint	E250	Hasselblad Polaroid 100
EF24-85mm f3.5-4.5 USM (Silver grey colour...)	Mint-	E160	A12 Film Back Chrome #UC470xxx
EF24-85mm f3.5-4.5 USM (boxed)	Mint	E200	A12 Film Back Chrome #RR3324xxx
EF28-105mm f3.5-5.6 USM II (boxed)	As new	E160	A12 Film Back Chrome #30EP426xx (boxed)
EF28-135mm f3.5-5.6 USM IS + hood	Mint	E250	Hasselblad Extension Tube 32
EF28-135mm f3.5-5.6 USM IS + hood (boxed)	As new	E350	Hasselblad Extension Tube 55
Tamron 28-300mm f3.5-6.3 XR Di VC LD + hood	Mint	E190	
Canon EF2X extender II (boxed)	Mint	E190	

Pre-owned Nikon Autofocus

Nikon D2Xs (complete; boxed) 58000 Actuations	Exc++	E850	Nikon D2Xs (complete; boxed) 58000 Actuations
Nikon D2Hs Body Only Under 9600 Actuations	Exc+++	E390	Nikon D300 + Charger & manual Sold
Nikon D300 + Charger & manual Sold	Mint-	E450	Nikon D200 with Grip + Charger Sold
Nikon D200 with Grip + Charger Sold	Exc+	E180	Nikon D200 + Charger Sold
Nikon D200 + Charger Sold	Exc+++	E170	Nikon D70 with 28-80mm f3.3-5.6G + Charger
Nikon D70 with 28-80mm f3.3-5.6G + Charger	Mint-	E220	Nikon D50 + 18-55mm AF-S DX (complete; boxed)
Nikon D50 + 18-55mm AF-S DX (complete; boxed)	Mint-	E180	Nikon F5 #3016xxx
Nikon F5 #3016xxx	Mint-	E550	Nikon F5 #3115xxx
Nikon F5 #3115xxx	Exc+	E320	Nikon F4S #2212xxx (boxed) Sold
Nikon F4S #2212xxx (boxed) Sold	As new	E590	Nikon F4S #2319xxx Sold
Nikon F4S #2319xxx Sold	Exc+	E320	Nikon F100 #2123xxx Sold
Nikon F100 #2123xxx Sold	Exc++	E450	Nikon F100 #2077xxx
Nikon F100 #2077xxx	Exc++	E260	Nikon F90 #2006xxx Now E70
Nikon F90 #2006xxx Now E70	Exc++	E220	Nikon F90X Pro #2116xxx Now E160
Nikon F90X Pro #2116xxx Now E160	Exc++	E220	Nikon F90X #2248xxx Now E110
Nikon F90X #2248xxx Now E110	Exc++	E270	Nikon F90X #2402xxx Now E120
Nikon F90X #2402xxx Now E120	Exc++	E120	Nikon F90X #2491xxx Now E110
Nikon F90X #2491xxx Now E110	Exc+++	E490	Nikon 35Ti with Pouch & Instructions
Nikon 35Ti with Pouch & Instructions	Exc+++	E190	10mm f2.8G AF-S DX Fisheye
10mm f2.8G AF-S DX Fisheye	Mint-	E220	16mm f2.8 AF-D Fisheye
16mm f2.8 AF-D Fisheye	As new	E450	Sigma 20mm f1.8 EX DG
Sigma 20mm f1.8 EX DG	Exc+	E70	Sigma 28mm f1.8 EX DG + hood (boxed)
Sigma 28mm f1.8 EX DG + hood (boxed)	Exc+	E110	Sigma 70mm f2.8 EX DG Macro + hood (boxed)
Sigma 70mm f2.8 EX DG Macro + hood (boxed)	Exc+	E230	200mm f2G AF-S VR + hood & Soft Case
200mm f2G AF-S VR + hood & Soft Case	Exc+	E270	300mm f2.8 AF-I ED + hood
300mm f2.8 AF-I ED + hood	Exc+	E80	400mm f2.8 AF-S ED + hood
400mm f2.8 AF-S ED + hood	Exc+	E450	500mm f4 AF-S II + hood & Case white finish
500mm f4 AF-S II + hood & Case white finish	Exc+	E390	Sigma 10-20mm f4-5.6 DC HSM + hood (boxed)
Sigma 10-20mm f4-5.6 DC HSM + hood (boxed)	Exc++	E7900	12-24mm f4G AF-S DX + hood
12-24mm f4G AF-S DX + hood	Exc+	E690	14-24mm f2.8G AF-S ED + hood (boxed) Sold
14-24mm f2.8G AF-S ED + hood (boxed) Sold	Exc+	E190	16-85mm f3.5-5.6G AF-S DX VR + hood (boxed)
16-85mm f3.5-5.6G AF-S DX VR + hood (boxed)	Exc+	E1290	17-55mm f2.8G AF-S DX + hood (boxed) Sold
17-55mm f2.8G AF-S DX + hood (boxed) Sold	Mint	E320	18-200mm f3.5-5.6G AF-S DX VR
18-200mm f3.5-5.6G AF-S DX VR	Exc++	E220	20-35mm f2.8 AF-D + hood
20-35mm f2.8 AF-D + hood	Exc++	E270	Sigma 21-35mm f3.5-4.2 AF
Sigma 21-35mm f3.5-4.2 AF	Exc+	E220	24-120mm f3.5-5.6 AF-D (boxed) Sold
24-120mm f3.5-5.6 AF-D (boxed) Sold	Exc++	E250	24-120mm f3.5-5.6G AF-S VR Sold
24-120mm f3.5-5.6G AF-S VR Sold	Mint-	E190	Tamron 24-135mm f3.5-5.6 SP AF Macro + hood
Tamron 24-135mm f3.5-5.6 SP AF Macro + hood	Exc+	E230	28-105mm f3.5-5.6 AF-D
28-105mm f3.5-5.6 AF-D	Mint-	E270	35-135mm f3.5-4.5 AF
35-135mm f3.5-4.5 AF	Exc++	E80	70-210mm f4-5.6 AF Sold
70-210mm f4-5.6 AF Sold	Exc+	E220	70-210mm f4-5.6 AF Sold
70-210mm f4-5.6 AF Sold	Exc++	E80	80-200mm f2.8 AF-D ED + hood 1 Touch
80-200mm f2.8 AF-D ED + hood 1 Touch	Exc++	E1050	Sigma 100-300mm f4 EX DG HSM hood (boxed)
Sigma 100-300mm f4 EX DG HSM hood (boxed)	Exc+	E850	Metz 40M2-3 i (boxed; instructions)
Metz 40M2-3 i (boxed; instructions)	Exc++	E950	Nikon SB-25 Sold
Nikon SB-25 Sold	Exc++	E1250	Nikon SB-50DX
Nikon SB-50DX	Exc++	E1050	

Hasselblad

XPAN with 45mm + Centre Filter	Exc++	E1050	
XPAN with 45mm + hood Sold	Exc+	E850	
Flex Body	Exc++	E950	
503CW + 80mm f2.8 CFT* + A12 Sold	Exc++	E1250	
501CM + 80mm f2.8 CFT* + A12 (Acute Matte D) Sold	Exc+	E850	
500CM + 80mm f2.8 CFT* + A12	Exc+	E850	
40mm f4 Distagon CT* #6078xxx	Exc+	E390	Fuji GW67C III (boxed) Counter-21
50mm f4 Distagon CFT* #5633xxx in lens keeper	Sold	E390	Fuji GW69C III (boxed) Counter-10
50mm f4 Distagon CFT* with focusing lever	Exc+++	E470	Fuji GX517 with 90mm f5.6 Fujinon SWD + View
60mm f3.5 Distagon CT* #6081xxx	Exc+	E390	finder & Center Filter
100mm f3.5 Planar CFT* #7186xxx Sold	Mint-	E1090	Fuji GA645 (60mm f4)
120mm f4 Makro-Planar CFT* #7125xxx Sold	Exc+++	E850	Fuji GS645 Wide 60
120mm f4 Makro-Planar CFT* #7294xxx Sold	Exc	E690	Mamiya 7II + 80mm f4L + Hood (boxed) circular
150mm f4 Sonnar CT* #5803xxx Sold	Mint-	E290	mark on tripod collar
150mm f4 Sonnar CFT* #6654xxx	Mint-	E490	Mamiya 7II + 80mm f4L + Hood
150mm f4 Sonnar CFT* #7035xxx	Mint-	E490	Mamiya 50mm f4.5L + hood & Vfinder
150mm f4 Sonnar CFT* #8863xxx	Exc++	E750	Mamiya 50mm f4.5L + hood & Vfinder
150mm f4 Sonnar CFT* #8807xxx	Exc+++	E850	Mamiya 65mm f4L + hood
150mm f4 Sonnar CFT* #7186xxx Sold	Mint-	E590	Mamiya 150mm f4.5L + hood (boxed)
180mm f4 Sonnar CFT* #7423xxx	Exc+++	E550	Mamiya 150mm f4.5G for Mamiya 6
180mm f4 Sonnar CFT* #7949xxx (boxed) Sold	Mint-	E590	Pentax 135mm f4 Macro-Takumar for Pentax 67
250mm f5.6 Sonnar C 4#205xxx	Exc	E230	Pentax 165mm f4 SMC Leaf Shutter Latest
500mm f8 Tele-Tessa CFT* + Hard Leather Case	Exc+	E750	Rolleiflex 2.8F (80mm Planar)
Hasselblad Vinder CW	Exc+	E250	Schneider 150mm f3.5 PQ Sonnar HFT (6000)
Hasselblad Polaroid 100	Exc+	E120	Schneider 180mm f2.8 PQ Tele-Xanar HFT
A12 Film Back Chrome #UC470xxx	Exc+	E90	Rodenstock 65mm f4.5 Grandagon-N MC with
A12 Film Back Chrome #RR3324xxx	Mint-	E170	Centre Filter
A12 Film Back Chrome #30EP426xx (boxed)	Mint	E190	Schneider 90mm f8 Super-Angulon light scuffs on
Hasselblad Extension Tube 32	Exc++	E60	front glass
Hasselblad Extension Tube 55	Exc++	E60	

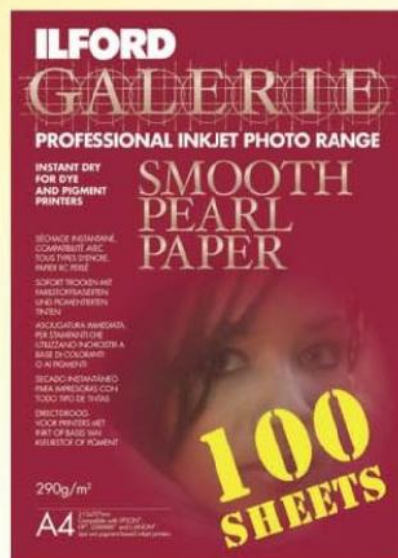
Pre-owned Leica

Leica M8 Silver #2481xxx (complete; boxed) Sold	As new	E2090
Leica M3J with 50mm Elmar #1964-25 (boxed)	Mint	E3990
Leica M6 Black #1725xxx Early Wetzel	Exc+	E850
Leica M6 Black #1996xxx	Exc+	E790
Leica M6 Black #2279xxx (boxed) Sold	Exc++	E850
Leica M6 Chrome #1906xxx Heavy scratch on top plate	Exc+	E750
Leica M5 3 Lugs #1378xxx	Exc+	E650
Leica M5 Chrome 3 Lugs #1292xxx Sold	Exc++	E790
Leica M4-P Chrome 1/2500 (70yr Anniversary)	Exc+++	E1190
Leica M4-P #1590xxx Sold	Exc+++	E690
Leica M4 #1176xxx Sold	Exc	E590
Leica M4 #1184xxx	Exc+++	E890
Leica M4 #1207xxx Black Paint	Exc++	E2790
Leica M3 #7580xx DW	Exc+++	E790
Leica M3 #5120xx DW	Exc++	E690
Leica M3 #1047xxx SW	Exc++	E650
Leica M3 #1133xxx	Exc+++	E750
Leica M2 #1013xxx Sold	Exc++	E470
Leica M2 #1051xxx Sold	Exc++	E530
Leica M2 #1076xxx	Exc	E450
Leica CL body #1401xxx Sold	Nr. mint	E390
Leica Ilg #868xxx	Exc+++	E850
Leica Ilg #878xxx	Exc+	E690
Leica Timovd 10 X 42 BA Sold	Exc++	E450
Leica 16-28 Wide Angle Finder (boxed) Latest	Mint	E450
Leica M (boxed)	Exc++	E350
21mm f2.8 Elmarit-M + hood #3268xx (boxed) Sold	Mint-	E1090
21mm f2.8 Elmarit-M ASPH + hood #38855xx	Mint-	E1450
21mm f2.8 Elmarit-M ASPH + hood Silver #38856xx	Mint	E1690
21mm f4 Super-Angulon #1676xxx Rare	Exc+++	E890
35mm f1.4 Summilux + hood & Serie VII filter (boxed)	Exc+	E850
35mm f2 Summicron-M #3605xxx 4th Version German		
Heavy paint wear on aperture ring otherwise very nice condition	Exc+	E790
35mm f2 Summicron-MASPH (boxed)	Mint	E1150
35mm f2 Summicron with Specs (M3) Sold	Exc+++	E650
35cm f2.8 Summaron with specs (M3) #12049xxx	Exc++	E420
50mm f1.4 Summilux + hood #3158xxx	Exc+	E950
50mm f2 Summicron + hood #2294xxx	Exc+	E430
50mm f2 Summicron-M + hood #3448xxx	Mint	E650
50mm f2 Summicron-M 6 bit Sold	As new	E690
75mm f2 Summicron-M ASPH #3993xxx Sold	Mint	E1450
90mm f2.8 Elmarit-M Silver #3806xxx	Exc+	E490
90mm f2.8 Elmarit-M #3811xxx built in hood (boxed)	Mint-	E650
9cm f4 Elmar (Collapsible) Chrome #1492xxx	User	E190
90mm f4 Elmar-C #2605xxx	Exc++	E170
90mm f4 Elmar-C + hood #2576xxx	Mint-	E230
135mm f4 Tele-Elmar	Exc+	E250
135mm f4.5 Hektor #1593xxx	Mint-	E230
Leica R6 Black Sold	Exc+++	E490
Leica SL2 Black	Exc+	E390
35mm f2 Summicron-R ROM This lens is Brand New; the price includes VAT One off Special	NEW	E890
90mm f2.8 Elmarit-R 3 Cam #3988xxx Sold	Exc++	E250
180mm f2.8 Elmarit-R 3 Cam Sold	Exc++	E290
28mm f1.9 Ultron Silver (boxed)	Mint	E290



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PRICE

The entire Ilford Galerie range at Premier Ink...

<p>Galerie Gold Fibre Silk 310gsm</p> <p>Special fibre-based photographic paper, with exceptionally smooth, lustre finish. When developing Galerie Gold Fibre Silk, Ilford's intentions were clear - to produce an inkjet media that could match the quality of a traditional Silver Halide photographic print. Galerie Gold Fibre Silk has more than met its original brief, and has been extremely well received by the photographic industry, recently being awarded the prestigious TIPA award for "Best Fine Art Inkjet Paper".</p> <p>A4, 10 sheets £10.75 A4, 50 sheets £34.25 A3+, 10 sheets £29.35 A3+, 50 sheets £74.37 A2, 10 sheets £39.13 A2, 50 sheets £99.82 17"x40" roll £69.48 24"x40" roll £89.05 44"x40" roll £149.73</p>	<p>Galerie Smooth Gloss 290gsm</p> <p>Heavyweight photographic paper with smooth gloss surface, widely regarded as the ultimate gloss paper for the professional photographer. A nanoporous paper, compatible with both dye based and pigment printers, giving absolutely stunning results, often indistinguishable from a real photograph.</p> <p>6x4", 100 sheets £14.67 7x5", 100 sheets £19.56 A4, 25 sheets £9.78 A4, 100 sheets £29.35 A3, 25 sheets £20.54 A3+, 25 sheets £22.51 A2, 25 sheets £46.97 17"x100" roll £89.05 24"x100" roll £104.71 44"x100" roll £179.09</p>	<p>Galerie Smooth Pearl 290gsm</p> <p>Heavyweight photographic paper with smooth pearl surface, probably the most popular paper in the photographic industry. A nanoporous paper, compatible with both dye based and pigment based inkjet printers, giving absolutely stunning results, often indistinguishable from a real photograph.</p> <p>6x4", 100 sheets £14.67 7x5", 100 sheets £19.56 A4, 25 sheets £9.78 A4, 100 sheets £29.35 A3, 25 sheets £20.54 A3+, 25 sheets £22.51 A2, 25 sheets £46.97 17"x100" roll £89.05 24"x100" roll £104.71 44"x100" roll £179.09</p>	<p>Galerie Classic Gloss 240gsm</p> <p>Heavyweight photographic paper, with smooth gloss surface, designed to work exclusively with dye based inkjet printers - not compatible with pigment printers.</p> <p>A4, 25 sheets £9.78</p>	<p>Galerie Classic Pearl 240gsm</p> <p>Heavyweight photographic paper, with smooth pearl surface, designed to work exclusively with dye based inkjet printers - not compatible with pigment printers.</p> <p>A4, 25 sheets £9.78</p>	<p>Galerie Sample Pack</p> <p>Two A4 sheets of each paper in the Ilford Galerie range - making a total of 16 sheets. A superb way to discover the range. ICC profiles for each paper are available free of charge.</p> <p>A4, 16 sheets £6.84</p>
<p>Galerie Smooth High Gloss Media 225gsm</p> <p>This media has a Polyester film base (so cannot technically be classed as a paper) which produces a mirror-like finish - it has to be seen to be believed!</p> <p>A4, 25 sheets £14.67 A3+, 25 sheets £38.16</p>	<p>Galerie Smooth Heavyweight Matt 200gsm</p> <p>A double-sided paper with a smooth matt surface on both sides. Fast drying and compatible with dye and pigment based inkjet printers.</p> <p>A4, 50 sheets £9.78 A3+, 50 sheets £26.42</p>	<p>Galerie Smooth Fine Art 190gsm</p> <p>The 100% rag, acid-free textured matt surface offers excellent image stability. Prints produced will have the look of a traditional fine art print.</p> <p>A4, 10 sheets £9.78 A3+, 10 sheets £22.51</p>			

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

www.premierink.co.uk

EPSON



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£21.32 10ml	£3.90 20ml, 3 for £10.75	Photo 790, 870, 890, 895, 900, 910, 1290
T008 Colour	£17.61 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 915
T009 Colour	£24.46 66ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T026 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830, 830u, 925, 935
T027 Colour	£19.56 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830, 830u, 925, 935
T036 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£88.08	£29.35, 3 sets for £86.12	Photo 950, 960
T0331/2/3, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0341-347 Set of 7	£98.84	Not yet available.	Photo 2100
T0341/8, each	£11.73 17ml	Not yet available.	Photo 2100
T0342/3/4, each	£14.67 17ml	Not yet available.	Photo 2100
T0345/6/7, each	£14.67 17ml	Not yet available.	Photo 2100
T0441-454 Set of 4	£38.20	£14.67, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/6400/6600
T0441 Black	£16.63 13ml	£4.89 23ml, 3 for £13.70	C64/66, C84/86, CX3600/3650/6400/6600
T0452/3/4, each	£8.80 9ml	£3.90 23ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
T0481-486 Set of 6	£59.69	£19.56, 3 sets for £56.75	R200/220/300/320/340 RX500/600/620/640
T0481/2/3, each	£12.71 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0484/5/6, each	£12.71 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0540-549 Set of 8	£98.84	£35.22, 3 sets for £97.87	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.39	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
T0551 Black	£8.80 9ml	£4.89 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0552/3/4, each	£7.82 9ml	£3.90 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0591-599 Set of 8	£89.05	Not yet available.	Photo R2400
T0591/2/3, each	£11.73 13ml	Not yet available.	Photo R2400
T0594/5/6, each	£11.73 13ml	Not yet available.	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet available.	Photo R2400
T0611-614 Set of 4	£27.39	£14.67, 3 sets for £42.08	D58/68, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 9ml	£4.89 23ml, 3 for £13.70	D58/68, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£7.82 9ml	£3.90 23ml, 3 for £10.75	D58/68, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.39	£14.67, 3 sets for £42.08	S20, SX100/200, D789/2120, DX4000/4400/5000/6000
T0711 Black	£8.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D789/2120, DX4000/4400/5000/6000
T0712/3/4, each	£7.82 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D789/2120, DX4000/4400/5000/6000
T0791-796 Set of 6	£68.50	Not yet available.	Photo 1400
T0791/2/3, each	£11.73 10ml	Not yet available.	Photo 1400
T0794/5/6, each	£11.73 10ml	Not yet available.	Photo 1400
T0801-806 Set of 6	£42.56	£19.56, 3 sets for £56.75	Photo R265/285/360, RX560/585/665
T0801/2/3, each	£7.82 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/665
T0804/5/6, each	£7.82 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/665
T0870-879 Set of 8	£75.35	Not yet available.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Not yet available.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0961-969 Set of 8	£77.31	Not yet available.	Photo R2880
T0961/2/3, each	£9.78 11.4ml	Not yet available.	Photo R2880
T0964/5/6, each	£9.78 11.4ml	Not yet available.	Photo R2880
T0967/8/9, each	£9.78 11.4ml	Not yet available.	Photo R2880
T5591-6 Set of 6	£54.80	Not yet available.	Photo RX700
T5591/2/3, each	£10.75 13ml	Not yet available.	Photo RX700
T5594/5/6, each	£10.75 13ml	Not yet available.	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800	£44.03
T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each	
EPSON Stylus Pro 4000, 4400, 7600, 9600	£44.03
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.48
EPSON Stylus Pro 4800, 4880:	
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.03
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.48
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.03
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.48

Please call or check our website for further details

CANON



Canon Compatibles

BCI3e Black 26ml	£2.92
BCI3e C/M/Y 15ml	£2.92
BCI6 B/C/M/Y 15ml	£2.92
BCI6 PC/PM/R/G 15ml	£2.92
PGI5 Black 30ml	£5.87
CL18 Black 15ml	£4.89
CL18 B/C/M/Y 15ml	£4.89
CL18 PC/PM 15ml	£4.89
BCI10 Black (3 pack)	£4.89
BCI15 Black (2 pack)	£4.89
BCI15 Colour (2 pack)	£5.87
BCI24 Black 9ml	£1.94
BCI24 Colour 18ml	£2.92
PG37 Black 12ml	£9.78
PG50 Black 28ml	£12.71
CL38 Colour 12ml	£12.71
CL51 Colour 24ml	£14.67

Canon Originals

BCI16 Colour (2 pack)	£21.52
BCI3e Black 26ml	£10.75
BCI3e C/M/Y 13ml	£9.78
BCI6 B/C/M/Y 13ml	£9.78
BCI6 PC/PM/R/G 13ml	£9.78
PGI5 Black 26ml	£12.71
CL18 B/C/M/Y 13ml	£11.73
CL18 PC/PM/R/G 13ml	£11.73
PGI7 Black 25ml	£11.73
PGI9 Clear 19ml	£11.73
PGI9 PB/MB/C/M/Y 14ml	£10.75
PGI9 PC/PM/R/G/GY 14ml	£10.75
PGI520 Black 19ml	£9.78
CLJ521 B/C/M/Y/GY 9ml	£8.80
PG37 Black 11ml	£12.71
PG40 Black 10ml	£15.65
PG50 Black 22ml	£22.51
PG510 Black 9ml	£11.73
PG512 Black 15ml	£15.65
CL38 Colour 9ml	£16.63
CL41 Colour 12ml	£19.56
CL51 Colour 21ml	£26.42
CL52 Photo 21ml	£19.56
CL511 Colour 9ml	£15.65
CL513 Colour 13ml	£19.56
KP-36IP Ink & Paper	£11.73
KP-108IP Ink & Paper	£27.39

Many more in stock!

DELL

Dell Compatibles

Series 1 Black (T0529)	£11.73
Series 1 Black (T0530)	£12.71
Series 5 Black (M4640)	£11.73
Series 5 Black (M4646)	£12.71

Many more in stock!

HP



HP Compatibles

No.15 Black 46ml	£4.89
No.21 Black 20ml	£7.82
No.22 Colour 24ml	£9.78
No.27 Black 24ml	£9.78
No.28 Colour 24ml	£12.71
No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.88XL Black 58ml	£9.78
No.88XL C/M/Y 17ml	£8.80
No.110 Colour 12ml	£10.75
No.336 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£10.75
No.343 Colour 21ml	£12.71
No.344 Colour 21ml	£14.67
No.348 Photo 21ml	£12.71
No.350 Black 20ml	£12.71
No.351 Colour 12ml	£13.70
No.363 Black 20ml	£6.84
No.363 C/M/Y/PC/PM 8ml	£4.89
No.363 Set of 6	£24.46

HP Originals

No.21 Black 5ml	£13.70
No.22 Colour 5ml	£15.65
No.38 PB/MB/GY 27ml	£26.42
No.38 C/M/Y/PC/PM 27ml	£26.42
No.56 Black 19ml	£16.63
No.57 Colour 17ml	£24.46
No.58 Photo 17ml	£22.51
No.59 Grey 17ml	£22.51
No.100 Grey 15ml	£22.51
No.110 Colour 5ml	£18.58
No.300 Black 4ml	£11.73
No.300 Colour 4ml	£13.70
No.336 Black 5ml	£13.70
No.337 Black 11ml	£17.61
No.338 Black 11ml	£17.61
No.339 Black 21ml	£24.46
No.342 Colour 5ml	£15.65
No.343 Colour 7ml	£18.58
No.344 Colour 14ml	£26.42
No.348 Photo 13ml	£22.51
No.350 Black 4.5ml	£13.70
No.350XL Black 25ml	£27.39
No.351 Colour 3.5ml	£15.65
No.351XL Colour 14ml	£29.35
No.363 Black 6ml	£13.70
No.363 C/M/Y/PC/PM	£8.80
No.363 Set of 6	£39.13
No.364 Black 6ml	£8.80
No.364 PB/C/M/Y 3ml	£7.82

Many more in stock!

LEXMARK



Lexmark Compatibles

No.1 Cartridge	£10.75
No.2 Cartridge	£11.73
No.16 Black	£10.75
No.17 Black	£9.78
No.26 Colour	£12.71
No.27 Colour	£11.73
No.31 Photo	£11.73
No.32 Black	£9.78
No.33 Colour	£11.73
No.34 Black	£11.73
No.35 Colour	£12.71

Lexmark Originals

No.1 Colour	£15.65
No.2 Colour	£11.73
No.3 Black	£11.73
No.17 Black	£13.70
No.19 Colour	£19.56
No.23 Black	£13.70
No.24 Colour	£14.67
No.27 Colour	£14.67
No.28 Black	£12.71
No.29 Colour	£13.70
No.31 Photo	£23.48
No.32 Black	£14.67
No.33 Colour	£16.63
No.41 Colour	£19.56
No.42 Black	£16.63
No.43 Colour	£20.54
No.44 Black	£17.61
No.48 Black	£17.61

Many more in stock!

BROTHER

Brother Compatibles

LC800/900 Black	£3.90
LC800/900 C/M/Y	£2.92
LC800/900 Set of 4	£11.73
LC970/1000 Black	£3.90
LC970/1000 C/M/Y	£2.92
LC970/1000 Set of 4	£11.73

Many more in stock!

Brother originals also in stock

Brother originals also in stock

KODAK

Kodak Original Ink / Paper

PH40 PrinterDock Ink/Paper	£13.70
G50 PrinterDock G Ink/Paper	£13.70
ESP Black Series 10 Ink	£6.84
ESP Colour Series 10 Ink	£9.78
ESP Black & Colour Ink	£14.67

Many more in stock!

PHOTOGRAPHIC PAPERS

ILFORD



As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Smooth Gloss 290g, 6x4, 100 sheets	£14.67
Smooth Gloss 290g, 7x5, 100 sheets	£19.56
Smooth Gloss 290g, A4, 25 +10 Free	£9.78
Smooth Gloss 290g, A4, 100	£29.35
Smooth Gloss 290g, A3, 25 sheets	£20.54
Smooth Gloss 290g, A3+, 25 sheets	£22.51
Smooth Pearl 290g, 6x4, 100 sheets	£14.67
Smooth Pearl 290g, 7x5, 100 sheets	£19.56
Smooth Pearl 290g, A4, 25 +10 Free	£9.78
Smooth Pearl 290g, A4, 100	£29.35
Smooth Pearl 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, A3+, 25 sheets	£22.51
Gold Fibre Silk 310g, A4, 10 sheets	£10.75
Gold Fibre Silk 310g, A3+, 10 sheets	£29.35
Gold Fibre Silk 310g, A3+, 50 sheets	£74.37
Heavyweight Matt 200g, A4, 50 sheets	£9.78
Smooth Fine Art 190g, A4, 10 sheets	£9.78
Smooth High Gloss 225g, A4, 25 sheets	£14.67

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just 99p per order. All prices include VAT at 15%, and a full VAT receipt is provided with every order. Orders accepted securely online, www.premierink.co.uk, over the telephone, 01926 339977, by cheque or postal order, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

www.premierink.co.uk

Premier
Ink & Photographic



MEMORY



Memory Cards

Below is just a small selection from the range of memory cards we stock from Sandisk, Kingston, Transcend, Fuji and Olympus. Full details on our website.

SD & SDHC

1GB Standard	£3.90
2GB Standard	£5.87
4GB SDHC Class 4	£8.80
4GB SDHC Class 6	£9.78
8GB SDHC Class 4	£18.58
8GB SDHC Class 6	£19.56
16GB SDHC Class 4	£29.35
16GB SDHC Class 6	£34.25
32GB SDHC Class 4	ECALL

MicroSD & MicroSDHC

1GB MicroSD	£3.90
2GB MicroSD	£5.87
4GB MicroSDHC	£9.78

Compact Flash

1GB Standard Speed	£9.78
1GB 133X 20MB/s	£11.73
2GB Standard Speed	£12.71
2GB 133X 20MB/s	£14.67
4GB Standard Speed	£14.67
4GB 133X 20MB/s	£16.63
8GB Standard Speed	£19.56
8GB 133X 20MB/s	£22.51
16GB 133X 20MB/s	ECALL
32GB 133X 20MB/s	ECALL

xD Picture Cards

256MB Fuji	£6.84
512MB Fuji	£8.80
1GB Fuji	£11.73
1GB Olympus	£12.71
2GB Fuji	£17.61
2GB Olympus	£19.56

Memory Stick Pro Duo

1GB MS Pro Duo	£11.73
2GB MS Pro Duo	£14.67
4GB MS Pro Duo	£22.51

Smart Media

128MB	£29.35
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USB Pen Drives

1GB USB Pen Drive	£4.89
2GB USB Pen Drive	£6.84
4GB USB Pen Drive	£9.78
8GB USB Pen Drive	£19.56
16GB USB Pen Drive	£34.25
32GB USB Pen Drive	ECALL

Huge range of memory in stock!



Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

Camlink

4-card case & keychain

£2.92

Kenro

Memory Card & AA battery case

£6.84

Lithium

Energyizer Ultimate Lithium - the longest lasting AA and AAA batteries in the world!

AA Lithium Pack of 4

£6.84

CR123A Lithium Single

£1.94

CR2 Lithium Single

£1.94

2CR5 Lithium Single

£3.90

CRV3 Lithium Single

£5.87

AA & AAA Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries, from Energizer and Battech.

AA 1300mAh Pack of 4

£3.92

AA 1300mAh Plus Charger

£6.84

AA 2500mAh Pack of 4

£2.82

AA 2500mAh Plus Charger

£8.80

AA 2800mAh Pack of 4

£7.82

AAA 600mAh Pack of 4

£3.92

AAA 1000mAh Pack of 4

£7.82

BATTERIES



Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon

£9.78

NB-2L/LH for Canon

£9.78

NB-3L for Canon

£9.78

NB-4L for Canon

£9.78

NB-5L for Canon

£9.78

NB-6L for Canon

£9.78

NB-7L for Canon

£9.78

BP-511 for Canon

£12.71

LP-E5 for Canon

£12.71

NP-20 for Casio

£9.78

NP40 for Casio

£9.78

NP40 for Fuji

£9.78

NP45 for Fuji

£9.78

NP50 for Fuji

£9.78

NP60 for Fuji

£9.78

NP70 for Fuji

£9.78

NP80 for Fuji

£9.78

NP95 for Fuji

£9.78

NP120 for Fuji

£9.78

NP140 for Fuji

£12.71

NP150 for Fuji

£14.67

BP-DC2 for Leica

£9.78

NP200 for Minolta

£9.78

NP400 for Minolta

£12.71

EN-EL1 for Nikon

£9.78

EN-EL2 for Nikon

£9.78

EN-EL3/A for Nikon

£9.78

EN-EL3E for Nikon

£15.65

EN-EL5 for Nikon

£9.78

EN-EL7 for Nikon

£19.56

EN-EL8 for Nikon

£9.78

EN-EL9 for Nikon

£12.71

EN-EL10 for Nikon

£9.78

EN-EL11 for Nikon

£9.78

EN-EL12 for Nikon

£9.78

Li10B/12B for Olympus

£9.78

Li40B/42B for Olympus

£9.78

Li50B for Olympus

£9.78

BLM-1 for Olympus

£12.71

BLS-1 for Olympus

£12.71

CGA-S005 for Panasonic

£9.78

CGR-S006 for Panasonic

£9.78

CGA-S007 for Panasonic

£9.78

CGA-S008 for Panasonic

£9.78

D-L12 for Pentax

£9.78

D-L17 for Pentax

£9.78

D-L18 for Pentax

£9.78

D-L150 for Pentax

£12.71

D-L178 for Pentax

£9.78

DB60 for Ricoh

£9.78

DB70 for Ricoh

£9.78

SLM-1137D for Samsung

£12.71

SLM-1674 for Samsung

£12.71

BD-1 for Sony

£19.56

BG-1 for Sony

£19.56

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Compact and lightweight battery charger, suitable for digital camera batteries, such as those listed above. Complete with UK mains plug and a handy 12V car lead.

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+1x BP-S11: £111.82

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+1x EN-EL3: £71.69

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WHY BUY? Compact D-SLR with HD Movies. 12.3 MP, Live View with vari-angle LCD monitor. D-Movie (HD) movie clips with sound. Active D-Lighting retains details in highlights and shadows.

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α230 with DT 18-55mm & 55-200mm **£629.99**

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α380 & DT 18-55mm & 55-200mm **£639.99**

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FastPack 200 Pro D-SLR, 2/3 lenses, flash & accessories was £54.99 **SAVE £10** **£44.99**

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Vertex Photo Backpacks

Comfortable & protective. 100/200AW carry-on most airlines. Built-in All Weather cover.

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WHY BUY? Takes large Pro outfit. With flip round access & All Weather cover. Available in Black or Pine Green.

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Nova AW Shoulder Bags

WHY BUY? Top seller redesigned for the digital age. Available in Black, Burgundy Red, Brown & Blue.

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180 AW £40.99
190 AW £47.99
200 AW £53.99

140 AW £24.99
160 AW £28.99

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WHY BUY? Soft, comfortable design offering excellent protection. All Weather cover.

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300 AW (pictured) Pro D-SLR, 4/5 lenses, flash & accs £69.99
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WHY BUY? Carry on your back, then sling round to open. Built-in All Weather cover.

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Midi Satchell £79.99
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Earth Explorer Backpacks

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3N1 Sling Backpacks

WHY BUY? 3-in-1 = Full harness, left sling harness or right sling harness. Very clever, practical design with Full Rain Cover. Just swing round for quick-draw access!

3N1 - 10 £63.99
3N1 - 20 (pictured) £69.99
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DPS Photo Backpacks

WHY BUY? Fast/secure access, TST protection & Elements cover.

DS-465 D-SLR, 2/3 lenses, flash & personal gear £47.99
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GDC Photo Rucksacks

WHY BUY? Modern, slim design with ultra comfortable harness. Fast access & TST protection. Elements cover. Tripod mount and Insertrolly.

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R-103 (pictured) D-SLR's, 4/5 lenses, flash, 15.4" laptop & accessories £129.99

GDC Hiker Backpacks

WHY BUY? Very high protection, comfortable harness & full weather protection. Fits 2-3 DSLR camera bodies with battery grips, up to 8 lenses (up to 400 mm), flashgun, accessories and 15" laptop **£189.99** **NEW!**

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Ultimate weather protection for D-SLR's

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E-704 add to E-702 for Pro tele-zoom lens £44.99

NEW!

Medium Satchell £109.99

Earth Explorer Backpacks

Small D-SLR, 2 lenses, flash & personal items £99.99

Medium (pictured) D-SLR, 2/3 lenses, 17" Laptop & personal items **£99.99**

PRE-INCREASE PRICES
(due to extra costs)

3N1 - 10 £63.99
3N1 - 20 (pictured) £69.99
3N1 - 30 £99.99

DPS Photo Backpacks

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DS-465 D-SLR, 2/3 lenses, flash & personal gear £47.99
DS-467 (pictured) Pro D-SLR, 3/4 lenses, flash, laptop, etc. **£64.99**

GDC Photo Rucksacks

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Aero Speed Pack 85 Dual Access Photo Backpack

WHY BUY? Innovative Sling Backpacks with water resistant zips. Holds Pro DSLR with Pro Zoom, 2-3 more lenses, Flash, up to 17" Laptop plus personal items up top. **£69.99** **SAVE £55** **NEW!**

Aero Speed Pack 75 Dual Access Photo Backpack

Holds DSLR with zoom, 2-3 more lenses, Flashgun plus personal items up top. **£54.99** **SAVE £30** **NEW!**

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While stocks last! **£59.99** **SAVE £80**

Expedition 6X £89.99
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Velocity Sling Packs

WHY BUY? Comfortable to carry on your back then sling round for front use. Lightweight & compact.

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WHY BUY? Improved version for large D-SLR outfit and 15" Laptop. **£59.99** **WHILE STOCKS LAST!** **SAVE £60**

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70-200 F4 L USM	£549
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85 F1.2 L II	£1849
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100-300 F4.5/5.6 USM	£289

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135 F2 L USM	£949
180 F3.5 L USM Macro	£1277
200 F2 IS	£4999
200 F2 IS DEMO	£4399
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300 F2.8 L IS USM	£3649
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12-24 F4 DX	£789
16-85 F3.5/5.6 AFS VR DX	£439
17-55 F2.8 DX	£947
18-55 F3.5/5.6 VR DX no box	£179
18-105 F3.5-5.6G	£219
ED VR unboxed	£219
18-200 F3.5/5.6 VR DX	£517
55-200 F4/5.6 VR DX	£249
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16 F2.8 AF-D Fisheye	£597
20 F2.8 AF-D	£447
24 F3.5 D PCE	£1349
24 F2.8 AF-D	£355
24-70 F2.8 G ED AFS	£1269
24-85 F2.8/4	£549

24-120 AF-S VR G	£539
28 F2.8 AFD	£239
28-80 F3.5/5.6 G	£79
28-105 F3.5/4.5	£319
35 F1.8 G	£189
35 F2 AF-D	£269
45 F2.8 D PCE	£1349
50 F1.4 AF-S G	£297
50 F1.4 AF-D	£249
50 F1.8 AF-D	£129
60 F2.8 AFS	£388
60 F2.8 Micro AF-D	£319
70-200 F2.8 VR	£1447
70-300 F4.5/5.6 VR	£419
80-400 F4.5/5.6 VR AFD	£1147
85 F1.4 AFD	£867
85 F1.8 AF-D	£310
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105 F2.8 VR macro	£598
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15 F2.8 EX DC Fisheye	£579

17-70 F2.8/4.5 DC	£249
18-50 F2.8 EX DC Mac	£327
18-125 F3.8/5.6 OS DC	£219
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18-200 F3.5/6.3 DC OS	£299
24-70 F2.8 EX DC	£419
28-300F3.5/6.3DG	£249
30 F1.4 EX DC	£387
50 F1.4 EX DC	£379
50 F2.8 EX DC macro	£249

50-150 F2.8 EX DC II	£547
50-500 F4/6.3 EX DG RF	£977
CAF/NAF/Sony only	
50-500 F4/6.3 EX DG RF	
70-200 F2.8 DG mac II	£647
70 F2.8 EX DG macro	£369

70-300 F4.5/5.6 APO DG mac	£177
70-300 F4.5/5.6 DG Macro	£149
100-300 F4 EX DG CAF/NAF	£999
105 F2.8 EX DG macro	£369
120-300 F2.8 EX DG CAF/NAF only	£1977

300 F2.8 EX DG	£2099
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Demo CAF only	£6299
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500 F4.5 EX DG	£3299
1.4x conv EX DG	£199
2x conv EX DG	£227
EM-140 DG macro flash	£299

SIZE	UV	Circ Pol
46mm	£23	£59
52mm	£23	£60
55mm	£26	£69
58mm	£30	£74
62mm	£39	£79
67mm	£42	£139
72mm	£53	£139
77mm	£57	£149
82mm	£69	£169
86mm	£99	£179
95mm	£139	£199
105mm	£179	£269

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K200 + 18-55	£585
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DBG2 grip	£179
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16-45 F4 P-DA	£249
16-50 F2.8 DA	£499
17-70 F4 AL	£350
18-55 F3.5/5.6	£69
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50-135 F2.8 DA ED IF	£449
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AF200FG	£69
AF360FG	£189
AF540FGZ flash	£279

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Pro 300 2x DG converter	£199
Pro 300 3x DG converter	£219
Auto Digimeter KFM1100	£239
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TELEPLUS	
1.5x converter DG	£119
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14 F2.8 NAF only	£599
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18-250 F3.5/6.3 XR DIII	£339

18-270 F3.5/6.3 DI II VC	£469
19-35 F3.5/4.5 NAF only	£149
28-200 XR DI NAF & PAF	£149
28-300 XR VC F3.5/6.3 CAF/NAF	£489
55-200 F4/5.6 DI NAF only	£89
70-200 F2.8 DI LD IF CAF only	£399
70-300 F4.5/5.6 DI	£134
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F3.5/5.6 DC £119 18-200 F3.5/5.6 M £169 20-40 F2.8 EX DG £199 24-70 F2.8 EX DG £269 24-135 F2.8/4.5 M £169 28-200 F3.8/5.6 £99 30 F1.4 EX £199 55-200 F4.5/5.6 DC £69 70-300 APO mac DGE £1399 80-400 F4.5/5.6 £POA 120-300 F2.8 EX DG £1399 300-800 EX DG M- £4999 TAMRON NAF 11-18 F4.5/5.6 Di II £299 17-35 F2.8/4 Di M- £149 17-50 F2.8 XR Di £249</p>	<p>18-270 VC M- £349 18-200 F3.5/5.6 Di II £139 19-35 F3.5/4.5 Mint £99 28-200 F3.5/5.6 XR £99 16-45 F4 AL £199 28-300 XR Di VC M- £369 28-300 F3.5/6.3 XR Di £169 28-300 F3.5/5.6 XR £149 55-200 F4.5/5.6 Di £249 200-400 F5.6 £269 Kenko Pro 300 3x £119 NIKON ACCESSORIES MB-10 (F90X) £29 MB-15 grip £69 MB-16 grip £29 MC12A Release £12 MC12B Release £30 MC-20 £69 MH-30 box £169 ML-3 box £160 NIKON FLASH SB-20 £39 SB-22 £39 SB-23 £39 SB-28 £29 SB-28DX £129 SB-30 £69 SB-50DX £69 SB-80DX £129 SC-17 cable £29 SK-6 £99 NIKON M/F F3 body £199 ALL FM2N bodies TO CLEAR F2 + DP-2 chr MB-1 + MD-2 £349 EM body £39 F2 F2.8 AI £199 F2 F3.5 AI £199 28 F3.5 PC 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F4 macro £129 80-200 F4.5 £69 135 F3.5 Compact £49 2x rear converter £99 AF200S flash £29 AF200SA flash £29 AF200T £29 AF280T £59</p>	<p>AF400FTZ flash £69 PENTAX 35mm AF MZ-30 body £69 MZ-10 body £39 16-45 F4 AL £199 28-70 F4 F4 £79 28-80 F3.5/5.6 £29 35-70 F3.5/4.5 £49 40 F2.8 Pancake £199 50-200 F4.5/5.6 ED £199 SIGMA PKAF FIT 8 F4 EX M- box £349 24-70 F2.8 EX DG £249 INDIE PKAF FIT Tam 17-35 F2.8/4 Di £149 PKAF FLASH GUNS AF240F £39 AF280T £59 AF500 FTZ £89 Cable Switch F £20 Extension Cord F £20 PENTAX 645 AF 645NII + 75 £699 645N + 75 F2.8 £399 120 insert £69 220 insert £39 FA 45-85 F4.5 £479 FA 80-160 F4.5 £349 FA 120 F4 macro £479 FA 150 F2.8 £299 FA 200 F4 £299 FA 400 F5.6 £649 Ext tube set £129 2x rear conv £179 Hericoid extension tube set £79 PENTAX 645 MF 45 F2.8 £249 55 F2.8 £249 75 F2.8 leaf £179 80-160 F4.5 £299 135 F4 leaf £249 200 F4 box £199 300 F4 £299 Holicoid ext tube £79 PENTAX 67 67II + AE + 105 F2.4 £799 67 II + AE prism £649 67MU + meter prism + 105 £479 67 B/O + prism £299 67 B/O MU £199 WLF £79 45 F4 latest £299 55 F4 latest £299 55 F3.5 early £149 55-100 F4.5 £599 75 F4.5 shift £449 75 F4.5 M £249 100 F4 macro £479 105 F2.4 latest £279 105 F2.4 early £139 135 F4 mac early £179 150 F2.8 early £139 165 F2.8 £149 165 F4 leaf £429 MF-19 (F301) £39 WLF Nikon F £99 OLYMPUS OM OM4Ti body blk £399 OM10 chr £49 Man Adp (OM10) £18 28 F3.5 £39 28-48 F4 £39 35 F2.8 shift £369 100 F2.8 £89 400 F6.3 £479 Vivitar 28-105 £49 Man Ext Tube 7.14 ea £24 Auto ext tube 14.25 ea £39 Viv 28 F2.8 £29 Viv 28-105 F3.5/4.5 £49 Vario magnifier £79 Winder 2 £39 FLASHGUNS T20 £20 T32 £49 PENTAX 35MF Program A body £79 K1000 body chr £79 Motordrive A £99 28 F3.5 shift M- £599 28-80 F3.5/4.5 £69 35-70 F2.8/3.5 £99 35-80 F4.5/5.6 £39 50 F1.4 £279 50 F1.7 £49 50 F2 £39 50 F4 macro £129 80-200 F4.5 £69 135 F3.5 Compact £49 2x rear converter £99 AF200S flash £29 AF200SA flash £29 AF200T £29 AF280T £59</p>
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WANTED

CANON, NIKON, MINOLTA, LEICA, PENTAX, BRONICA, HASSELBLAD, FUJI, MAMIYA, 5x4 & 6x9 cameras, lenses etc on commission sale, part exchange or cash. Collection can be arranged.

**The Kirk, Wester Balblair,
Beaulay, Inverness. IV4 7BQ.**
Tel: 01463 783850 Fax: 01463 782072
Email: info@ffordes.com

ffordes

Nikon AF



F5 Body + DA10 Finder + MF27 Back	E++ £440
F5 Body Only	Exc / Mint £399-£499
F4 Body Only	E++ £199
F100 + MB15 3rd	E++ £199
F100 Body Only	E++ £199
F601 + MB10 Grip	As Seen / E++ £399-£1119
F601 Body Only	E++ £199-£279
F80 Body Only	E++ £279
F801S + Databack	Exc £79
F801S Body Only	E++ £39-£59
F801 + MF21 Databack	E++ £69
F801 Body Only	E++ £49-£59
F80 Body Only	E++ £39-£59
F80 Chrome Body	E++ £79
F80 Chrome Body	Mint £49
10.5mm F4 IFD AF DX Fisheye	Mint £429
12-24mm F4 G AFS IFD DX E / Mint	£399-£649
17-55mm F2.8 G DX AFS IFD	Mint £399
18-125mm F3.5-5.6 AFS VR	E++ £159
18-200mm F3.5-5.6 G AFS DX VR	Exc Demo £519
24mm F2.8 AF	Mint £249
24mm F2.8 AFN	E++ £159
24-50mm F3.5-5.6 AFN	E++ £109-£149
24-120mm F3.5-5.6 ED AFD	E++ £159-£179
24-120mm F3.5-5.6 AFS VR	E++ £449
28-105mm F3.5-5.6 AFS	E++ £129-£179
35-70mm F3.5-5.6 AF	E++ £35
35-80mm F4-5.6 AFD	E++ £29
55-200mm F3.5-5.6 AFS DX G	Exc Demo £129
70-300mm F4-5.6 ED AFD	E++ £159
70-300mm F4-5.6 G AFS VR	Mint £329
200mm F2.8 AF	E++ £599
80-400mm F4-5.6 AFS VR	E++ £899
60mm F1.8 AF	Mint £239
60mm F2.8 PC AFD Micro	E++ £99
300mm F2.8 IFD AF	E++ £1,499
Sigma 1.4x Ap Ext DG Converter	Mint £129
Sigma 10-20mm F4-5.6 DC HSM	Mint £319
Sigma 15mm F2.8 EX	E++ £329
Sigma 18-50mm F2.8 EX DC	E++ £239
Sigma 18-125mm F3.5-5.6 DC	New £180
Sigma 18-200mm F3.5-6.3 DC	New £190
Sigma 20mm F1.8 EX DG	Mint £299
Sigma 28-70mm F2.8	E++ £79
Sigma 28-200mm F3.5-5.6 DL	E++ £79
Sigma 28-300mm F3.5-6.3 DG Macro	Mint £149
Sigma 35-200mm F4-5.6 DC HSM	New £110
Sigma 55-200mm F4-5.6 DC	Mint £59
Sigma 70-210mm F4-5.6 DC	E++ £299
Sigma 14mm F2.8 SP	New £39
Tamron 20-40mm F2.7-3.5 Asph SP	E++ £149
Tamron 28-200mm F3.5-6.3	E++ £89
Tamron 70-210mm F2.8 SP AF LD	E++ £399
Tamron 70-300mm F4-5.6 LD	E++ £69
Tamron 24-70mm F2.8 ATX	E++ £159
DNA Waist Level Finder	E++ £159
MB10 Grip (F50X)	E++ £35-£50
MC12B Release	E++ £20
MF20 Databack	E++ £50
MF21 Mini Control Back	E++ £45
MF25 Databack	E++ £29
MF27 Databack (F5)	New £29
MF20 Databack	E++ £40
SB20 Speedlight	E++ / Mint £39-£49
SB21 Ringflash	E++ £149-£179
SB22 Speedlight	E++ £29-£49
SB23 Speedlight	E++ £49
SB24 Speedlight	E++ £39
SB60DX Speedlight	E++ £149-£179
SB600 Speedlight	Mint £169
SB600DX Speedlight	E++ £399
SC13 Flash Cord	Mint £25
SC28 Flash Cord	E++ £35

Nikon Manual

F3AF Body Only	E++ £299
F3HP + MF14 Databack	E++ £499
F3HP + MF14 Databack	E++ £499
F3HP Body Only	Exc / E++ £149-£199
F3 + MF14 Databack	As Seen / E++ £129
F3 + MF14 Databack	E++ £129
F3 Body Only	As Seen / Exc £79-£149
FM3A Black Body	E++ £399
FM2A Chrome Body	E++ £179
FM2 Black Body	E++ £35
FM Black Body	As Seen £69
FM Chrome Body	E++ £99
FM Chrome Body	E++ £65
F2A Black Body	Exc / E++ £39-£249
F2A Chrome Body	E++ £229-£239
F2S Black Body	E++ £199
F2 Photonic Chrome + 50mm F2	As Seen £195
F2 Photonic Chrome Body	E++ £149-£199
F Photonic Chrome Body	Exc £149
F Photonic FTN Body	Exc £149
18mm F3.5 AIS	E++ £399
28mm F2.8 AIS	E++ £139
28mm F2.8 Series E	E++ £39
28mm F3.5 AI	E++ £89
28mm F3.5 PC Shift	E++ £349-£395
28mm F4 PC Shift	E++ £349-£395
35mm F2.8 AIS	E++ £199
35mm F2.8 AIS	E++ £129-£149
35mm F2.8 Non AI	E++ £59
35mm F2.8 PC Shift	E++ £245
35-70mm F3.5-5.6 AIS	E++ £75
35-105mm F3.5-5.6 AIS	Exc / E++ £99-£149
50mm F1.2 AIS	Mint £99
50mm F2.8 AIS Micro	E++ £79
100-300mm F5.6 AIS	E++ £119-£179
105mm F2.5 AIS	E++ £119
105mm F2.5 Non AI	Exc £119
120mm F4 Medical	E++ £399-£750
135mm F2.8 AIS	As Seen £35
135mm F2.8 Non AI	As Seen £145-£175
135mm F3.5 AI	As Seen £59
135mm F3.5 Nikkor Q	E++ £79
200mm F5.6 Medical	E++ £1,499

300mm F4.5 AIS	E++ £149
400mm F5.6 IFD AIS	E++ £650
400mm F5.6 IFD AIS	E++ £549
500mm F8 Reflex	E++ £199
TC140 Converter	E++ £39
TC200 Converter	E++ £49
TC201 Converter	E++ £89
TC300 Converter	As Seen / E++ £75-£109
Voodlander 15mm F4.5 SL + Finder	Mint £349
Zeiss 25mm F2.8 ZF	E++ £549
Zeiss 50mm F1.4 ZF	E++ £449
Tokina 300mm F2.8 AIS	Mint £1,050
DA2 Sports Finder	Exc / E++ £39-£129
DR3 Right Angle Finder	Mint £85
Nast Love Finder F	Mint £75
MD11 Motor Drive	As Seen / E++ £35-£99
MD12 Motor Drive	Exc / E++ £49-£85
MU14 Motor Drive	E++ £149-£159
MD4 Motor Drive	Exc / E++ £39-£145
MDE Motor Drive	E++ £25-£29
MF12 Databack	E++ £39
MF14 Databack	Exc £59
MF6 Rewind Back	Exc £35
NPC Polaroid Mag for F3	E++ £125
PBS Belows	E++ £39
PZ2 Focus Stage	E++ £89
Reco Vixen P1	Mint £289
S11 Speedlight	E++ £79
SB15 Speedlight	E++ £29-£39
SB16 Speedlight	E++ £49-£85
SB16B Speedlight	E++ £149-£159
SB17 Speedlight	E++ £149
SB18 Speedlight	E++ £169-£189
SB22 Speedlight	E++ £39
SBA Speedlight	E++ £15
SFC Flash Cord	E++ £15
SC14 Flash Cord	E++ £20

Rare Nikons



NASA P28 Black + Drive + 55mm F3.5	E++ £2,999
NASA P Photonic FTN + 50mm F1.4	E++ £2,799
NYPD P Photonic + 50mm F2	E++ £1,195
NYPD Nikomat FTN + 135/3.5	E++ £799
National Guard Nikomat FS + 50/2	E++ £995
NASA 35mm F2.8 Non AI	E++ £295
NASA 60mm F5.6 IFD AI	Exc £1,350
50mm F2 Non AI (Sample Lens)	E++ £499
Terence Spenser Nikon F + 135mm	E++ £2,500
Terence Spenser Nikon F + F36 Drive	Exc £2,950
Olympus P Photonic Finder	E++ £300

Olympus

OMAT1 Black Body	E++ £249-£299
OMAT1 Titanium Body	E++ £349
OMAT Black + 50mm F1.8	E++ £349
OMAT Black Body	Exc / E++ £399-£229
OMAT Chrome Body	E++ £145
OMAT Chrome + 50mm F1.8	E++ £179
OMAT Chrome Body	E++ £89
OMAT Chrome + 50mm F1.8	E++ £159
OMAT Chrome Body	E++ £79
OMAT Chrome + 50mm F1.8	E++ £75
OMAT Black + 50mm F1.8	E++ £79
OM30 Chrome + 50mm F1.8	As Seen £69
OM10 Chrome + 50mm F1.8	E++ £59
OM10 Chrome Body	Exc / E++ £29-£59
OM10QD Black Body	E++ £39
21mm F3.5 Zuiko	E++ £289
24mm F2.8 Zuiko	Mint £239
24mm F2.8 Zuiko	E++ £89
28mm F2.8 Zuiko	E++ £49-£59
28mm F3.5 Zuiko	E++ £35-£55
35-70mm F3.5-4.5 Zuiko	E++ £75
35-70mm F4 Zuiko	Exc / E++ £39-£49
35-105mm F3.5-4.5 Zuiko	E++ £39
50mm F1.4 Zuiko	E++ £49
50-200mm F5 Zuiko	E++ £349
65-200mm F4 Zuiko	E++ £149
70-210mm F4.5-5.6 Zuiko	E++ £69
8mm F4 Macro Zuiko	E++ £225
80mm F4 Macro Zuiko	E++ £175-£199
85-250mm F5 Zuiko	E++ £189
100mm F2.8 Zuiko	E++ £99
100-200mm F5 Zuiko	E++ £69
135mm F2.8 Zuiko	Exc / E++ £129-£149
135mm F4.5 Zuiko Macro	E++ £249
180mm F2.8 Zuiko	E++ £349-£499
300mm F4.5 Zuiko	E++ £149-£159
400mm F6.3 Zuiko	E++ £599
500mm F8 Reflex Zuiko	E++ £599
600mm F8 Zuiko	E++ £599-£699
2x Converter	E++ £59
Autobalows	E++ £39
Autobalows + Copier	E++ £149
Auto Extension Tube 7	E++ / Mint £19-£25
Auto Extension Tube 14	E++ / Mint £19-£20
Auto Extension Tube 25	E++ £19
65-116 Auto Extension Tube	E++ £99
250 Film Back	Unused / E++ £95-£195
Varimaginer	E++ / Mint £65-£99
T280 Flash	E++ £79
T10 Ringflash	E++ £19
T20 Flash	E++ £15-£20
T32 Flash	E++ £25-£55
Winder 2	E++ £15-£25

Pentax 645

645N Body	Exc Demo / E++ £429-£599
645N Body + 165mm	E++ £349
45mm F2.8 A	E++ £199-£225
45mm F2.8 A	E++ £249
45-85mm F4.5 FA	E++ / New £449-£699
115mm F5.6 FA	E++ £599
75mm F2.8 Leaf Shutter	E++ £149
80-160mm F4.5 A	E++ £399
160mm F4.5 FA	E++ £449
120mm F4.4 Macro	E++ £289-£349

120mm F4.4 Macro	E++ £349
150mm F3.5 A	E++ / Mint £159-£175
150-300mm F5.6 FA	E++ £699
200mm F4 A	E++ £159
200mm F4 FA	E++ £249-£275
300mm F4 EDIF A	E++ £499
400mm F5.6 EDIF FA	E++ / E++ £749-£799
220 Insert	E++ £49-£55
Auto Bellows	Exc Demo £399
Finder Magnifier	E++ £45

Pentax 6x7



67II Complete	E++ £899
67II + AE Prism	E++ £799
67II Body Only	E++ £499
67II Mirror Up Complete	E++ / E++ £599-£699
67II Mirror Up Body + Prism	E++ £349
67II Mirror Up Body + WLF	E++ £199
67II Mirror Up Body Only	Exc £199
67II Mirror Up Complete	E++ £399
67II Mirror Up + 75mm + WLF	E++ £299
67II Mirror Up + Prism	E++ £279
35mm F4.5 Fisheye	E++ £349
45mm F4	E++ £199
55mm F4	As Seen / E++ £159-£199
55-100mm F4.5	E++ £649
75mm F4.5 Shift	Exc / E++ £449-£599
90mm F2.8 Leaf Shutter	E++ £249
105mm F2.8 Takumar	E++ £179
135mm F4 Macro	Exc / E++ £249-£299
150mm F2.8	As Seen / E++ £75-£149
165mm F2.8	E++ £139-£249
200mm F4	E++ £169-£249
200mm F4 Takumar	E++ / E++ £139-£199
300mm F4	Exc Demo / E++ £349-£549
300mm F4 Takumar	As Seen / Mint £199-£349
500mm F5.6	E++ £299
1.4x Rear Converter	E++ £199-£295
2x Rear Converter T6	E++ £179
Teleplus 2x Converter	E++ £65
75mm 2x Converter	E++ / E++ £49-£79
Extension Tube Set	E++ £79
Outer Extension Tube No1	Mint £40
Plain Prism	E++ £79
Magnifying Hood	E++ £35
Wooden Grip 67II	E++ £39

Pentax AF

M2-S Body Only	E++ £249
165-280mm F2.8-3.5	E++ £69
210-280mm	E++ £69
Z70 + 35-80mm	E++ £69
SFX Body Only	As Seen £39
16-45mm F4 DA ED AL	E++ £239
28-80mm F3.5-5.6 SMC FA	E++ £39
50mm F2.8 SMC FA Macro	Mint £229
50mm F4.5 SMC-F	E++ £59
Cosine 19-35mm F3.5-4.5	E++ £39
Sigma 28-200mm F4.2-6.5 AF	Exc Demo £59
Sigma 28-200mm F3.5-6.3	E++ £109
Sigma 18-105mm F4.5-5.6 DC	New £110
80mm 28-105mm F4.5-5.6 AF	New £30
AF400F7Z Flash	E++ / Mint £39-£89
AF500F7Z Flash	E++ / E++ £109-£139

Pentax Manual

KX Chrome + 50mm F1.7	E++ £39
KX Chrome + 50mm F1.8	As Seen £59
KM Chrome + 50mm F2	E++ £89
KM Chrome Body	E++ £39
K1000 Chrome + 50mm F2	E++ £79-£89
K1000 Chrome Body	E++ £79
MX Chrome + 50mm F2	E++ £109
MX Chrome Body	E++ £89
Prepara A Body Only	E++ £39
P50 Body Only	E++ £39
P30N Body Only	E++ £39
P30 Body Only	E++ £29
MC Super + 50mm F1.7	As Seen / E++ £59-£79
ME Chrome + 50mm F1.7	E++ £69
MD Chrome + 50mm F2	E++ £59
MC Chrome Body	E++ £69
MY Black Body	E++ £39
24-50mm F4 SMC-A	E++ £149
45-125mm F4 SMC PK	E++ £95
50mm F4 Macro SMC M	Mint £125
80-200mm F4.5 SMC M	E++ / Mint £45-£69
50mm F4.5 SMC PK	E++ £79
100mm F8 SMC PK	E++ £99
T6-2x Rear Converter	Mint £85
AF160 Flash	E++ £9
AF200S Flash	E++ £25-£45
AF200S Flash	E++ / E++ £25-£45
AF220T Flash	E++ £29
AF280S Flash	As Seen / E++ £19-£29
AF280T Flash	E++ / E++ £39-£55
Extension Tube Set	Mint £45
Eyepiece Magnifier	E++ £20
Hot Shoe Grip + Bracket	E++ £39
LX Motorwinder	E++ £79
MEII Winder	E++ £29
MX Winder	E++ £20

Projectors - Please Phone

Rollei - Please Phone

Voigtlander	
165mm W4 Black Body	Mint £575
Bessa R3A Grey Body	E++ £449
25mm F4 Color Skopar + Finder	E++ £239
35mm F2.5 Color Skopar	E++ £199
50mm F2.5 Color Skopar	E++ £199
75mm F2.5 Color Skopar	E++ £229
Screw-III Adapter 35/135mm	E++ £29
Screw-III Adapter 50/75mm	E++ £29

Sigma Quality Compacts

Sigma DP1 (28mm lens) + Finder



SENSOR - size 20.7mm x 13.8mm. It is approximately seven to twelve times larger than the 1/1.8inch to 1/2.5inch image sensors used in ordinary compact digital cameras. (* Foveon X3 is the registered trademark of Foveon). Full colour image sensor 14 megapixel (2652x1768x3 layers) direct image sensor as found in the SD14 SLR.

LENS - 16.6mm F4 designed exclusively for the DP1, equivalent to 28mm on a 35mm SLR camera. The large-diameter of aspherical glass provides low distortion and high contrast images.

BODY - dimensions are 113.3mm/4.5in(W) x 59.5mm/2.3in(H) x 50.3mm/2.0in(D) and weighs just 240g/8.5ounces.

METERING - three modes, Evaluative Metering, Center Weighted Average Metering and Spot Metering. It is also possible to select the exposure mode from Auto, Program AE, Aperture Priority AE, Shutter Priority AE or Manual. Exposure compensation can be set in 1/3 stop increments from +3.0 to -3.0 stops and an auto bracketing function is also available.

AF - 9 focusing points and it is possible to manually select the desired focusing point. The focusing distance is from 50cm to infinity.

Manual Focus - available for photographers who like to take more control recording mode

LCD - 2.5", 230,000 pixel TFT color LCD monitor.

Hot Shoe - Allowing use of the dedicated external flashgun EF-140 DG (optional) or View finder VF-11 (Included), or EF-530 DG flashgun (optional).

Sigma DP1 + viewfinder

£449.00

More details www.sigma-dp1.com

Sigma DP2 (41mm lens)



SENSOR - FOVEON X3 Direct Image Sensor (CMOS) Image Sensor Size 20.7 x 13.8mm, Number of Pixels Approx. 14.06MP (2652 x 1768 x 3 layers) **LENS** - Length 24.2mm F2.8 (35mm

equivalent focal length:41mm) Lens construction 6 Groups 7 Elements **WHITE BALANCE** - 8 types (Auto, Sunlight, Shade, Overcast, Incandescent, Fluorescent, Flash, Custom)

Auto Focus Type - Contrast Detection. Focus Lock Shutter release halfway-down position (From Menu

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AVAILABLE FOR:

Nikon

D40, D40x, D50, D60, D70, D70s, D80, D90, D200, D300, D300 ADVANCED, D700

Canon

5D, 20D, 30D, 40D, 50D, 300D, 350D, 400D, 450D / 1000D
POWERSHOT: A550 / 550, A570i / A630 / A640 / A710is
SPEEDLIGHT: 580ex, 430ex

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E300

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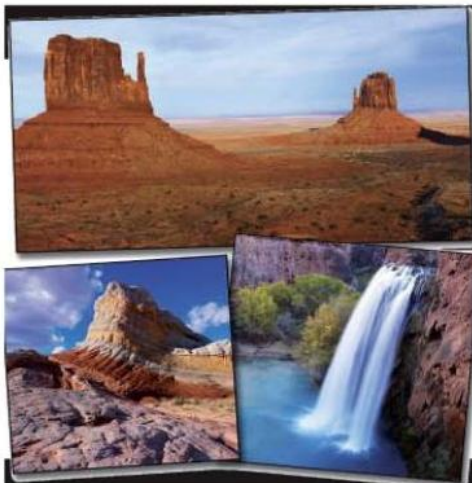
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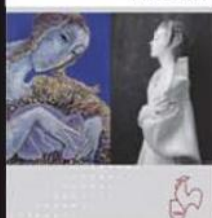


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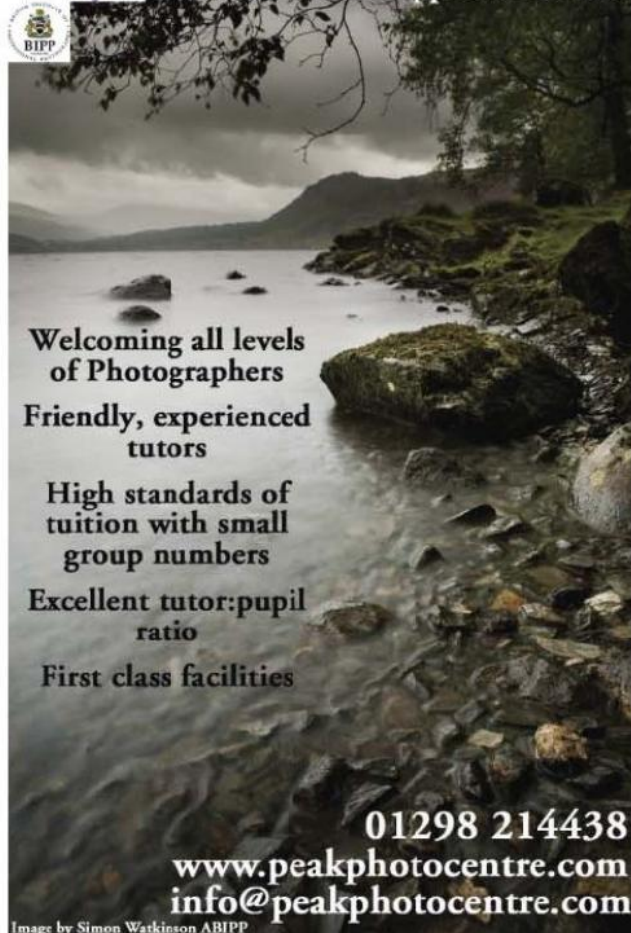
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OGDEN CHESNUTT An avid AP reader since birth, Ogden Chesnutt lives for photography and the sound of a tripped shutter. In the third issue of each month he'll be sharing his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

THE salesman wears a piercing that I can only imagine must be uncomfortable for his girlfriend. His eyes are deep set and circled with eyeliner, and he avoids eye contact as he explains the Live View function on the DSLR he's showing us. He speaks lazily in half-sentences, like a tired toddler – like he doesn't care all that much. Briefly, in between wanting to wipe off his make-up, I think that for all the talk of how far photography has travelled from its origins, perhaps we've forgotten what the culture was like back where we started. You know, I bet Leila has some wet wipes in her bag.

'It's called "guyliner"', she whispers when I ask if maybe his mates played a joke on him after too many beers. I thought 'I'd heard everything after he explained the dust-removal system. I'm not sure how many revelations I can take in one day.

Stuart, Leila, Eli and I are in a high-street electronics chain looking at DSLRs for Stuart's project to photograph Leila's belly every day of her pregnancy. Privately I'm sulking, but trying not to let it show. This was supposed to be my day. I was going to teach Stuart all the basic tenets of photography. I've waited my whole photographic life for this and was even prepared to give Stuart my Pentax SV, but in the end I was hijacked by Eli's youth and megapixels. Bless him, he thought he was helping me keep my beloved SV while getting Stuart something a little more modern. But his youth and megapixels just can't understand the pleasure I'll get by passing my camera on to my daughter, even through a proxy like Stuart. Just: knowing that my SV is being used to take the first pictures of my grandchild fills me with pride. Or would have filled me with pride, I should say. I catch Eli's eye. He gives me a conspiratorial smile.

Stuart is rapt, not in the sales pitch, but in the sleek black camera resting on the glass case. It is quite beautiful, I must admit, but when I cast my eyes over the case, this DSLR's cousins all look remarkably identical. It's like the family tree was pruned back to one branch some time ago. Nevertheless, I can see the appeal. I desperately want to hold it, and I can say I've never seen my son-in-law so interested in something other than my daughter and his PlayStation.

'So what's the autofocus like on this one?' asks Eli.

'Mad sharp,' the salesman says. 'Image stabilisation makes it, like, even better.'

'Image stabilisation?' says Stuart. 'So it, what, shoots movies in Live View and then I press the image stabilisation to grab a still picture from that?' Then a moment of reflection. 'Hey, is that like how they get all those posters from *Scarface* and *Pulp Fiction*?'

The salesman laughs, shakes his head and tries to explain it again, this time with more than two words. He picks up the camera and hands it to Stuart, and I see my son-in-law's eyes widen like Venus flytraps sensing the flutter of a little insect wings. I catch Leila's eye, and she mouths, 'How much?'

'How much are we talking?' I break in. The shutter clicks. Stuart excitedly shows Leila the photo he's just taken of her, and then turns the camera to show me. It's quite good, actually. Of course, Leila is the perfect model. Stuart

beams, and I instantly regret asking the cost because I know he can't afford this camera. Leila knows it, too, but she has the sensitivity not to ruin Stuart's moment. Before I can say, 'Let's discuss money later,' the salesman drops four digits on us.

Shocked, Stuart sets the camera back on the glass case and brushes it clean. He turns away from the salesman. 'So, Mr C,' he says, 'I don't suppose you're still willing to give me your old camera?'

I look him in the eye. I see his earnestness. He wants to learn. He wants to be a photographer. The Elis of this world will laugh at him for using my camera. 'You like the other one?' I say. 'Let's get the other one.'

I flash my plastic, and this seems to wake the salesman up. 'But Mr C,' Stuart says. Leila breaks him off. 'Dad, you don't have that kind of money.'

'I sold some pictures,' I say. It's a lie. In my head I'm counting how many person cheques it will take to pay this off. I probably won't be buying salt beef for a while. 'Just think of it as my first gift for the grandchild. Some day you can pass it on to him or her.'

'If it lasts that long,' Eli says.

'Yeah, the new model comes out next year,' the salesman adds. **AP**

**I thought I'd heard everything after
he explained the dust-removal system**

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